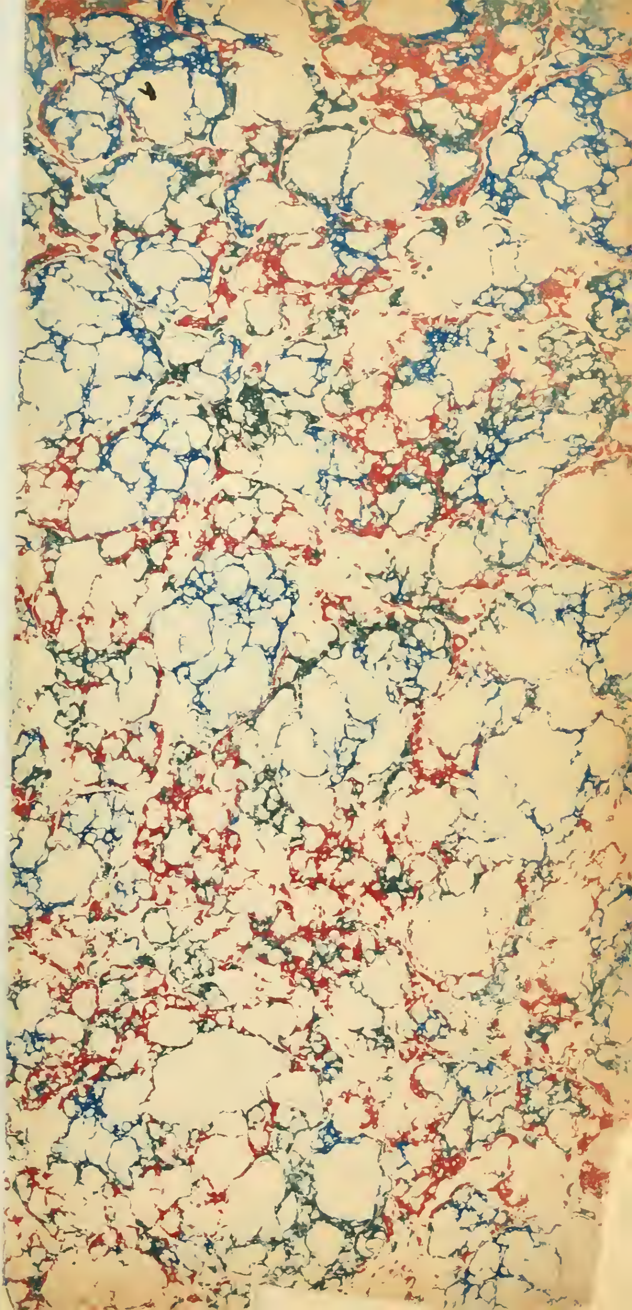
Henry Spalding.



Henry Scadding.

Q. HORATII FLACCI

POËMATA.

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POËMATA.

ANIMADVERSIONIBUS ILLUSTRAVIT

CAROLUS ANTHON, LL.D.

LITT. GRAEC. ET LAT. IN COLL. COL. N. E. PROF. JAIIUS.

EDITIO QUINTA.

ACCEDUNT NOTULAE QUAEDAM,

CURA

JACOBI BOYD, LL.D.

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ADVERTISEMENT.

In superintending the publication of this Edition of Horace, I have not felt myself warranted to make any alteration on the text, as given by Professor Anthon, nor to mutilate, by the slightest omission, his admirable "Explanatory Notes." On the contrary, I have taken the liberty of inserting, among the preliminary matter, several additional papers from the larger Work, which the learned Professor had thought it advisable to omit in his Abridgment.

The Notes, which in the American edition were annexed to the volume, have been thrown to the foot of their respective pages—an arrangement more convenient, it is hoped, both for preceptor and scholar. The Index of Proper Names has been partially enlarged, and the quantities marked so far as was necessary for accuracy of pronunciation: and the whole Work, in its progress through the press, has been revised with the greatest care.

The high estimation in which the talents, scholarship, and critical acumen of Dr. Anthon are held in the literary world, and his well-earned celebrity as a classical editor, render any commendation of his Works, and any apology for their reproduction amongst ourselves, alike superfluous.

JAMES BOYD.

High School,
Edinburgh, February 1835.

PREFACE.

The object of the present Work is to furnish the student with a text-book of convenient size, and which may contain, at the same time, a commentary sufficiently ample for all his wants. The larger edition of Horace, which appeared in the spring of 1830, has supplied all the requisite materials, and such selections have been made from it as seemed best calculated to answer the proposed end. It will be perceived, upon examination, that a large portion of the preliminary matter has been thrown out from the present edition. This, however interesting to the more advanced scholar, could hardly be deemed of immediate importance to the young student, on his first acquaintance with the Venusian bard. The "Excursions," also, that were inserted in various parts of the larger Work, have been rejected from this, on similar grounds, and their places have been supplied by notes of a concise form, wherever these were needed. The most marked omission, however, is in the case of the critical notes on the Various Readings. Their insertion in the larger edition was a mere matter of experiment, and, unfortunately for the cause of classical scholarship in our country, the experiment proved an unsuccessful one. Various Readings, and critical notes of any kind, are objects of peculiar aversion to a certain class of scholars among us, nor can they see anything inviting in those fields of exertion which have yielded so rich a harvest of praise to the learned of other climes. It is idle to talk of conjectural emendations, when those whom you address are satisfied with any text, however erroneous; and philological discussions come recommended by no charm, to minds that regard every deviation from the beaten track as leading into the wilds of unprofitable theory. The absence of critical notes, therefore, from the present edition, will, it is hoped, be pardoned by the enlightened scholar, should this Work ever enjoy the good fortune, which was denied its less favoured predecessor, of being brought to the bar of learned and intelligent criticism.

If, however, the critical notes have been excluded from the present edition, care has been taken to retain whatever related to points of a metrical nature. An acquaintance with the rhythm and cadence of the Odes is indispensably requisite in the student; and a neglect of this is always a sure proof of incapacity or wilful carelessness on the

part of an instructor. We have seen Virgil, of late, reduced to the level of common prose, and all traces of his melodious diction entirely effaced. Let us hope that Horace may escape a similar calamity. Metrical knowledge is always worth possessing, it is always the badge of scholarship ; and to seek to decry it, and to detract from its usefulness, is ever the last refuge of incurable dulness.

The Explanatory Notes will, no doubt, be thought by some too extensive in their nature, especially by those who are opposed to "the leaving too little for the pupil to do." This appears, indeed, to be the grand discovery of our own times, that the student should be left to grope his way in utter darkness, be abandoned to his own unaided efforts, and should waste his most valuable moments in fruitless and misdirected labour, when aid, judiciously bestowed, would animate his farther exertions, and bear him onward successfully in his career. In no country is education more frequently made a topic of discussion than in our own, and in none at the same time is it less clearly understood. The fate of classical learning seems to be peculiarly unfortunate ; and, Sisyphus-like, it only attains an onward movement to be again brought back to its starting-place. Pretenders to its acquaintance and its influence swarm throughout the land ; but they prove in fact its worst and most effectual enemies, for the positive mischief that results from their instructions is made to recoil upon the cause of learning itself. These are the locusts that ravage, in their annual visitations, the fair fields of classical literature, and what they leave uninjured is choked and blighted by the mushroom institutions of the day, that are springing up in every quarter of our country, to humble and degrade the character of its scholarship, and to make us a byeword among the nations. By these miserable sciolists learning is styled theory, and accuracy, affectation. By these blind and erring guides the toilsome efforts and the ardent aspirations of the scholar are stigmatised as pedantry, the seclusion of the closet only confers the appellation of book-worm ; while they themselves, intuitively gifted with learning and wisdom, and emancipated from the trammels of studious exertion, stand forth to the view of their grateful countrymen as beacon lights along the newly-opened paths of intellectual advancement !

——— "Quod sapio, satis est mihi : non ego curo
Esse quod Arcesilas aerumnosique Solones,
Obstipo capite, et figentes lumine terram,
Murmura cum secum, et rabiosa silentia rodunt,
Atque exporrecto trutinantur verba labello,
Aegroti veteris meditantes somnia : *gigni*
De nihilo nihilum, in nihilum nil posse reverti."

LIFE OF HORACE.

Quintus Horatius Flaccus was born at Venusia, or Venusium, a city of Apulia, A. U. C. 689, B. C. 65. His father, a freedman and client of the *Gens Horatia*, was the proprietor of a small farm in the vicinity of that place, from which he afterwards removed to Rome, when his son had attained the age of nine or ten years, in order to afford him the benefit of a liberal education. While the parent was discharging, in this great city, the humble duties of an attendant on public sales, the son was receiving the instructions of the ablest preceptors, and enjoying in this respect the same advantages as if he had been descended from one of the oldest families of the capital. It is to this circumstance that the poet, in one of his productions, beautifully alludes; and it would be difficult to say which of the two was entitled to higher praise, the father who could appropriate his scanty savings to so noble an end, or the son who could make mention of that father's care of his earlier years with such manly gratitude and candour. Orbilius Pupillus, an eminent grammarian of the day, was the first instructor of the young Horace, who read with him (though it would seem with no great relish) the most ancient poets of Rome. The literature of Greece next claimed his attention; and it may well be imagined that the productions of the bard of Ionia, while they would be perused with a higher zest than the feebler efforts of a Livius or an Ennius, would also kindle in the bosom of the young scholar the first spark of that poetic talent, which was destined to prove the ornament and the admiration of his country. About the age of twenty-one, Horace was sent to Athens to complete his education. The Academy here numbered him among its pupils, and he had for his fellow-disciples the son of Cicero, Varus, and the young Messala. It would appear, however, from the confessions of his maturer years, that he entertained no very serious attachment to any system of philosophical speculation; and though all his writings breathe an Epicurean spirit, and he himself sometimes betrays a partiality to that school, still he rather seems disposed to ridicule the folly of all sects, than to become the strenuous advocate for any one of them. During the time that Horace was residing at Athens, many and important changes had taken place at home. Caesar had been assassinated; Antony was seeking to erect on the ruins of the Dictator's power a still more formidable despotism; while Brutus and Cassius, the last hopes of the declining republic, were come to Athens in order to call to their standard the young Romans who were pursuing their studies in that celebrated city. Among the number of those, whom an attachment to the principles of freedom induced to join the republican party, was the future bard of Venusia. He continued nearly two years under the command of Brutus, accompanied him into Macedonia, and, after attaining there the rank of military tribune, served in that capacity in the fatal conflict of Philippi. Of his disgraceful flight on this meme-

rable occasion the poet himself has left us an account. He acknowledges, in an ode imitated from Archilochus, that he threw away his buckler, and saved himself by a precipitate retreat; a confession which some have regarded as the mere effusion of a sportive muse, while others have dignified it with the appellation of history. The truth unquestionably lies between either extreme. There is no ground for the supposition, that Horace abandoned the conflict before the rest of his party; nor would he as a Roman have acknowledged his rapid flight, had it not been inevitable and shared by his companions. An amnesty having been proclaimed to those who should surrender themselves, we find Horace embracing this opportunity of quitting the republican ranks and returning to his country. At home, however, fresh misfortunes awaited him. During the interval of his absence, his father had paid the debt of nature, his scanty inheritance was ruined or confiscated, and the political horizon seemed unpropitious to any hope which the young Venusian might have entertained of future advancement. Naturally indolent, and of a character strongly marked by a diffidence in his own abilities, it may well be imagined that Horace needed some excitement as powerful as this to call his latent energies into action. "Poverty," exclaims the bard, "drove me to write verses;" and poverty, we may add, proved the harbinger of his fame. Among the generous friends who fostered his rising talents, and whose approbation encouraged him to persevere in the cultivation of his poetic powers, were Virgil and Varus; by the former of whom he was recommended, at the age of twenty-seven, to the notice of Maecenas, and at a subsequent period by the latter. The account which the poet has left us of his first interview is extremely interesting. He appears before his future patron abashed and diffident. His previous history is told in a few words: the reply of Maecenas is equally brief; and nine months are suffered to elapse before any farther notice is taken by him of the candidate for his favour. When this period of probation is at an end, during which the poet has degraded his muse by no offering of servile adulation, he is unexpectedly summoned into the presence of Maecenas, and soon finds himself in the number of his domestic and most intimate friends. Indeed friendship, in the ordinary acceptation of the term, seems too cold and formal a word to denote that warm tone of almost fraternal feeling which subsisted between the bard and his generous patron. That the poetical abilities of Horace contributed largely towards cementing a union so honourable to both, cannot be denied. And yet it is equally apparent, that even if those abilities had not been what they were, still his pleasing manners, his sterling sense, his refined and elegant wit, but, above all, his deep and accurate knowledge of human nature, would of themselves have secured to Horace the confidence and affection of his friend. After this auspicious change in his fortunes, the horizon of the poet, like the glassy surface of his own Bandusian fountain, was all serenity and peace. A romantic villa at Tibur, on the banks of the Anio, and a secluded farm in the eastern extremity of the country of the Sabines, were among the favours received at the hands of Maecenas; but the most important benefit of all was the friendship and patronage of his imperial master. Amid all this prosperity, however, the mind of the poet appears never to have deviated from its accustomed equanimity. With the means of possessing an ample fortune

fully within his reach, with Augustus himself for his protector, and Maecenas for his friend, too much cannot be said in praise of the man who could prefer his humble abode on the Esquiline, the summer air of Praeneste, his villa at Tibur, or his Sabine farm, to all the splendours of affluence; and who, in writing to his friend Licinius, could so beautifully allude to his own unerring rules of action, which had proved to him the surest guides to a happy and contented life. Perhaps, too, the situation of his country may have operated in repressing any ambitious feelings in the poet's breast. Horace had seen too much of the instability of fortune ever to cherish the desire of again appearing among her votaries; and, whatever we may think of the courtly flattery which he so freely lavished on his powerful master, still his writings but too plainly show that better feelings were not wholly extinguished, that at times he could recall to remembrance the lost freedom of his country, and think and speak like a Roman. That he could decline offers made him by the monarch, which, if accepted, would have placed him in situations of power and emolument, is evident even from a single instance recorded by his biographer. The emperor wished him for his private amanuensis, and wrote to Maecenas in relation to him. The offer was declined on the plea of enfeebled health, yet without producing any diminution of his accustomed friendship on the part of Augustus.

In person Horace was below the ordinary size, and inclining to corpulence. From his own account, however, he would seem to have been abstemious in his diet, and to have divided the greater part of the day between reading and writing, the bath, and the tennis-court. He was subject to a defluxion of the eyes, as was Virgil to a complaint of asthma; and Augustus used to rally the two poets by saying, that he sat "between sighs and tears."

His friend Maecenas died in the beginning of November, A. U. C. 746, B. C. 8, and in his last will recommended the poet to the protection of Augustus: but Horace survived him only a few weeks; and so short indeed was the interval which elapsed between the death of Maecenas and that of the bard, and so strongly expressed had been the determination of the latter not to be left behind by his best of patrons and friends, that many have not hesitated to regard the death of Horace as having been hastened by his own voluntary act. He died at the age of fifty-seven, and his remains were deposited on the Esquiline hill, near the tomb of Maecenas.

The works of Horace consist of four Books of Odes, a Book of Epodes, two Books of Satires, and two of Epistles. One of the Epistles, that addressed to the Pisos, is commonly known by the title "*De Arte Poëtica*," "On the Art of Poetry." The character of the poet and his productions is thus given by a modern writer, himself a votary of the Muses. "The writings of Horace have an air of frankness and openness about them; a manly simplicity, and a contempt of affectation or the little pride of a vain and mean concealment, which at once take hold on our confidence. We can believe the account which he gives of his own character, without scruple or suspicion. That he was fond of pleasure, is confessed; but, generally speaking, he was moderate and temperate in his pleasures; and his convivial hours seem to have been far more mental, and more enlightened by social wit and wisdom, than are those of the common herd of Epicurean poets. Of

his amorous propensities, with the contamination of his times clinging about them, we may, out of respect to his good qualities, be silent: for let it never be forgotten, that Horace forms an honourable exception to the class of voluptuaries, and that he has left us much that is praiseworthy and valuable to redeem his errors.

"Horace, of all the writers of antiquity, most abounds with that practical good sense, and familiar observation of life and manners, which render an author, in a more emphatic sense, the reader's companion. Good sense, in fact, seems the most distinguishing feature of his Satires; for his wit seems to me rather forced; and it is their tone of sound understanding, added to their easy conversational air, and a certain turn for fine raillery, that forms the secret by which they please. His metre is even studiously careless: he expressly disclaims the fabrication of polished verse, and speaks of his "Pedestrian Muse." Swift is a far better copyist of his manner than Pope, who should have imitated Juvenal. But the lyric poetry of Horace displays an entire command of all the graces and powers of metre. Elegance and justness of thought, and felicity of expression, rather than sublimity, seem to be its general character, though the poet sometimes rises to considerable grandeur of sentiment aud imagery. In variety and versatility his lyric genius is unrivalled by that of any poet with whom we are acquainted; and there are no marks of inequality, or of inferiority to himself. Whether his Odes be of the moral and philosophical kind; the heroic, the descriptive, or the amatory; the light and the joyous; each separate species would seem to be his peculiar province. His Epistles evince a knowledge of the weakness of the human heart, which would do honour to a professed philosopher. What Quintilian, and the moderns after him, call the 'Art of Poetry,' seems to have been only the third epistle of the second book, addressed to the Pisos. The style and manner differ in no respect from the former epistles: The observations are equally desultory, and we meet with the same strokes of satirical humour; which appear unsuitable to a didactic piece. Dr. Hurd, indeed, has discovered the utmost order and connexion in this epistle, which he supposes to contain a complete system of rules for dramatic composition. But Hurd was a pupil of Warburton; and, together with much of his ingenuity, had imbibed also much of the paradox of his master. His commentary, however, is extremely interesting*."

* Elton's Specimens of the Classic Poets, vol. ii. p. 175.

PASSAGES OF HORACE,

IN WHICH HE ALLUDES TO THE EVENTS OF HIS OWN LIFE.

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1. *Place of nativity.* (*Serm.* II. i. 34. seqq.)
——— Sequor hunc, Lucanus an Appulus, anceps, &c.

2. *Condition of his father.* (*Serm.* I. vi. 45. seqq.)
Nunc ad me redeo, libertino patre natum, &c.

3. *His early education.* (*Serm.* I. vi. 71. seqq.)
Causa fuit pater his, qui macro pauper agello, &c.

4. *His early studies at Rome and Athens.* (*Epist.* II. ii. 41. seqq.)
Romae nutriri mihi contigit atque doceri, &c.

5. *His engaging in political affairs.* (*Epist.* II. ii. 46. seqq.)
Dura sed emovere loco me tempora grato, &c.

6. *The defeat at Philippi, his flight, and loss of his shield.* (*Carm.* II. vii. 9. seqq.)
Tecum Philippos et celerem fugam, &c.

7. *His flight at Philippi again alluded to: his return to Rome, and impoverished condition.* (*Epist.* II. ii. 49. seqq.)
Unde simul primum me demisere Philippi, &c.

8. *His introduction to, and subsequent intimacy with, Maecenas.* (*Serm.* I. vi. 54. seqq.)
Nulla etenim mihi te fors obtulit; optimus olim, &c.

9. *His friendship with Plotius, Varius, and Virgil.* (*Serm.* I. v. 39. seqq.)
Postera lux oritur multo gratissima, namque, &c.

10. *His manner of life in the city.* (*Serm.* I. vi. 111. seqq.)
——————————— Quacunque libido est, &c.

11. *Another allusion to the same.* (*Epist.* I. v. 1. seqq.)
Si potes Archiacis conviva recumbere lectis, &c.

12. *His manner of life in the country.* (*Epist.* I. xiv. 31. seqq.)
Nunc, age, quid nostrum concentum dividat, audi, &c.

13. *Another allusion to the same, and to his Sabine farm.* (*Carm.* I. xvii. 1. seqq.)
Velox amoenum saepe Lucretilem, &c.

14. *Another allusion to his farm.* (*Epist.* I. xiv. 1. seqq.)
Villice silvarum et mihi me reddentis agelli, &c.

15. *Another allusion to the same, and to the tranquil life which he led there.* (*Epist.* I. xviii. 104. seqq.)
Me quoties reficit gelidus Digentia rivus, &c.

16. *An allusion to his weak eyes.* (*Serm.* I. v. 30. and 48 seqq.)
Hic oculis ego nigra meis collyria lippus, &c.
Lusum it Maecenas, dormitum ego Virgiliusque, &c.

17. *An allusion to his person and disposition.* (*Epist.* I. xx. 23. seqq.)
Me primis Urbis belli placuisse domique, &c.

18. *His life endangered by the falling of a tree.* (*Carm.* II. xvii. 27. seqq.)
Me truncus illapsus cerebro, &c.

19. *The first who introduced the Iambic measure into the Latin tongue.* (*Epist.* I. xix. 23.)
——————— Parios ego primus iambos, &c.

20. *His resolve not to survive the loss of Maecenas.* (*Carm.* II. xvii. 5. seqq.)
Ah! te meae si partem animae rapit, &c.

21. *His presage of future fame.* (*Carm.* III. xxx. 1. seqq.)
Exegi monimentum aere perennius, &c.

CHRONOLOGICAL ARRANGEMENT

OF THE WORKS OF HORACE.

The order of time in which Horace gave his several productions to the world has never been clearly ascertained. Suetonius, in his Life of the poet, informs us that the fourth book of Odes was added, after a long interval of time, to the first three books, by order of Augustus. Beyond this we find nothing in the ancient writers that has a bearing upon the present inquiry. Commentators consequently have assumed the privilege of advancing different theories. Most of them agree that the first three books of Odes were published together; but they differ as to the period when this publication took place, and also with respect to the interval that elapsed between the appearance of the first three books, and that of the fourth. Bentley, however, maintains, that the first three books of Odes were put forth separately, and one after the other. He endeavours also to ascertain the periods when each of the productions of Horace was composed and he lays down the following chronological scheme:

A. U. C.	B. C.	Age of Horace.	Order of the Works.
714 715 716	40 39 38	26 27 28	First Book of the Satires
719 720 721	35 34 33	31 32 33	Second Book of the Satires.
722 723	32 31	34 35	Epodes.
724 725 726	30 29 28	36 37 38	First Book of the Odes.
728 729	26 25	40 41	Second Book of the Odes.
730 731	24 23	42 43	Third Book of the Odes.
734 735	20 19	46 47	First Book of the Epistles
737 738 739	17 16 15	49 50 51	Carmen Saeculare and Fourth Book of the Odes.
Annis Incertis.			Second Book of the Epistles, and the Art of Poetry.

This arrangement of Bentley's has received the decided commendation of Gessner, who remarks, (*Praef. ad Hor.*) "Sed operae pretium est, h. e. studiosis Horatii, qui Bentleianum exemplar ad manus non habent, accommodatum, poni post hanc praefationem locum integrum ex praefatione viri magni, quo tempora librorum Horatii ordinat, de quo hoc certe confirmare possum, me, dum recenseo singulas Eclogas, diligenter attendisse, si quid esset Bentleianis temporum rationibus adversum, nec deprehendisse quidquam, quod momentum aliquod ad eam evertendam haberet, licet quibusdam Eclogis non improbabili ratione forte tempus etiam aliud, recentius praesertim, possit adscribi. De Saeculari Carmine suo loco satis dictum, et laudatum ingenium Sanadoni. Possit aliquis drama velut quoddam non absimile contexere ex iis, quae in Canidiam scripta sunt, si jungat *Serm.* I. viii; *Epod.* v, xvii, xvii; denique *Carm.* I. xvi. qui ipse ordo ex argumento elucens pulchre Bentleianam de temporibus hypothesin confirmat."

Vanderbourg, however, has not hesitated to attack this arrangement of Bentley's, and, we think, in part at least, with good success. According to this critic, it is absurd to suppose that a poet would write during some years nothing but satires, during others nothing but odes, then epistles, then odes again, &c. He ascribes Bentley's mistake to his not having distinguished between the time when a work is written, and when it is given to the world. Vanderbourg thinks that the first two books of the Odes contain pieces composed between the years 715 and 733, A. U. C. He considers it impossible to refer their publication to an earlier period than 733. Three odes, it is true, in the third book, are anterior to this year; but Horace had his reasons for not placing them in the first or second. This third book he makes to contain no ode whose date is subsequent to A. U. C. 735, whence we may reasonably conclude that it was published in 735 or 736; the more too, as no ode of the fourth book appears anterior to 736. All the odes whose dates are certain fall between 736 and 743. This latter collection, therefore, must have been published either in 743, or shortly after, since Horace died in 746.

With regard to the Carmen Saeculare, no doubt can prevail in relation to its date. The ancient scholiasts and Censorinus inform us that it was sung at the Saecular Games, celebrated by Augustus A. U. C. 737, when Horace was in his 48th year.

As respects the Book of Epodes, Vanderbourg labours strenuously to prove that it was not published during the lifetime of Horace, but consists of various fugitive pieces, written by the poet in his earlier years, and only collected after his decease. His arguments rest in a great measure upon an erroneous etymology of the term *epode*, which will be considered in a subsequent part of the volume*. In the meantime it will be sufficient to state, that Bentley's theory, in relation to the date of the *epodes*, remains completely unshaken.

* *Vide* Prefatory Remarks on the Epodes, in the Explanatory Notes.

LIFE AND CHARACTER OF MAECENAS*.

CAIUS CILNIUS MAECENAS was descended, it is said, from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona, A. U. C. 445, which finally brought his country under total subjection to the Romans. His immediate ancestors were Roman knights, who, having been at length incorporated into the state, held high commands in the army†, and Maecenas would never consent to leave their class to be enrolled among the Senators; but he was proud (as may be conjectured from its frequent mention by the poets) of his supposed descent from the old Etrurian princes. It is not known in what year he was born, or in what manner he spent his youth; but Meibomius‡ conjectures that he was educated at Apollonia, along with Augustus and Agrippa; and that this formed the commencement of their memorable friendship. He is not mentioned in the history of his country, till we hear of his accompanying Augustus to Rome, after the battle of Mutina. He was also with him at Philippi, and attended him during the whole course of the naval wars against Sextus Pompey, except when he was sent at intervals by his master to Rome, in order by his presence to quell those disturbances which, during this period, frequently broke out in the capital. In the battle of Actium he commanded the light Liburnian galleys, which so greatly contributed to gain the victory for Augustus, and he gave chase with them to Antony when he fled after the galley of Cleopatra. During the absence of his master in Egypt Maecenas, in virtue of his office of Prefect, was entrusted with the chief administration of affairs in Italy, and particularly with the civil government of the capital§. After Augustus had returned from Egypt, without a rival, and the affairs of the empire proceeded in a regular course, Maecenas shared with Agrippa the favour and confidence of his sovereign. While Agrippa was entrusted with affairs requiring activity, gravity, and force, those which were to be accomplished by persuasion and address were committed to Maecenas. The advice which he gave to Augustus, in the celebrated consultation with regard to his proposed resignation of the empire, was preferred to that of Agrippa:—Maecenas having justly represented, that it

* Dunlop's Roman Literature, vol. iii. p. 26. seqq. Lond. ed.

† Horat. Serm. I. vi. 3.

‡ Maecenas, sive de C. Maecenatis Vita, Moribus, et Rebus Gestis. Lugd. Bat. 1653. 4to.

§ Pedo Albinovanus Epiced. Maecen.

would not be for the advantage of Rome to be left without a head to the government, as the vast empire now required a single chief to maintain peace and order; that Augustus had already advanced too far to recede with safety; and that, if divested of absolute power, he would speedily fall a victim to the resentment of the friends or relatives of those whom he had formerly sacrificed to his own security*.

Having agreed to retain the government, Augustus asked and obtained from Maecenas a general plan for its administration. His minister laid down for him rules regarding the reformation of the Senate, the nomination of magistrates, the collection of taxes, the establishment of schools, the government of provinces, the levy of troops, the equalisation of weights and measures, the suppression of tumultuous assemblies, and the support of religious observances. His measures on all these points, as detailed by Dio Cassius, show consummate political wisdom and knowledge in the science of government.

Maecenas had often mediated between Antony and Augustus, and healed the mutual wounds which their ambition inflicted. But when his master had at length triumphed in the contest, the great object of his attention was to secure the permanence of the government. For this purpose he had spies in all corners, to pry into every assembly, and to watch the motions of the people. By these means the imprudent plots of Lepidus † and Muraena were discovered and suppressed, without danger or disturbance; and at length no conspiracies were formed. At the same time, and with a similar object, he did all in his power to render the administration of Augustus moderate and just; and, as he perfectly understood all the weaknesses and virtues of his character, he easily bent his disposition to the side of mercy. While he himself, as Prefect of the city, had retained the capital in admirable order and subjection, he was yet remarkable for the mildness with which he exercised this important office, to which belonged the management of all civil affairs in the absence of the emperor, the regulation of buildings, provisions, and commerce, and the cognizance of all crimes committed within a hundred miles of the capital. Seneca, who is by no means favourable, in other respects, to the character of Maecenas, allows him a full tribute of praise for his clemency and mildness‡.

So sensible was Augustus of the benefits which his government derived from the counsels and wise administration of Maecenas, and such his high opinion of his sagacity, fidelity, and secrecy, that every thing which concerned him, whether political or domestic, was confided to this minister. Such, too, were the terms of intimacy on which they lived, that the emperor, when he fell sick, always made himself

* Dio Cassius, lii. 14. seqq. † Vell. Paterc. ii. 88. ‡ Epist. 114.

be carried to the house of Maecenas;—so difficult was it to find repose in the habitation of a prince!

During the most important and arduous periods of his administration, and while exercising an almost unremitting assiduity, Maecenas had still the appearance of being sunk in sloth and luxury. Though he could exert himself with the utmost activity and vigilance, when these were required, yet, in his hours of freedom, he indulged himself in as much ease and softness as the most delicate lady in Rome*. He was moderate in his desires of wealth or honours; he was probably indolent and voluptuous by nature and inclination; and he rather wished to exhibit than conceal his faults. The air of effeminate ease which he ever assumed, was perhaps good policy in reference both to the prince and people. Neither could be jealous of a minister who was apparently so careless and indifferent, and who seemed occupied chiefly with his magnificent villas and costly furniture. He usually came abroad with a negligent gait, and in a loose garb. When he went to the Theatre, Forum, or Senate, his ungirt robe trailed on the ground, and he wore a little cloak, with a hood, like a fugitive slave in a pantomime. Instead of being followed by lictors, or tribunes, he appeared in all public places attended by two eunuchs†. He possessed a magnificent and spacious villa on the Esquiline Hill, to which a tower adjoined remarkable for its height. The gardens of Maecenas, which surrounded the villa, were among the most delightful in Rome or its vicinity‡. Here, seated in the cool shade of his green spreading trees, whence the most musical birds constantly warbled their harmonious notes, he was accustomed to linger, and pay at idle hours his court to the Muses.

Being fond of change and singularity, the style of Maecenas's entertainments varied. They were sometimes profuse and magnificent, at others elegant and private; but they were always inimitable in point of taste and fancy. He was the first person who introduced at Rome the luxury of young mule's flesh §; his table was served with the most delicious wines, among which was one of Italian growth, and most exquisite flavour, called from his name *Maecenatianum* ||; and hence, too, the luxurious Trimalchio, who is the *Magister Convivii* in the "Satyricon" of Petronius Arbiter, is called *Maecenatianus*, from his imitating the style of Maecenas's entertainments.

His sumptuous board was thronged with parasites, whom he also frequently carried about to sup with his friends¶, and his house was filled by musicians, buffoons, and actors of mimes, or pantomimes, with Bathyllus at their head. These were strangely intermingled in his palace with tribunes, clerks, and lictors. But there, too, were

* Vell. Paterc. ii. 88.
† Seneca, Epist. 114.
‡ Explanatory Notes, Ode III. xxix.
§ Pliny, Hist. Nat. viii. 43.
|| Pliny, Hist. Nat. xiv. 6.
¶ Horat. Serm. II. viii. 22.

Horace, and Varius, and Valgius, and Virgil! Of these distinguished poets, and of many other literary men, Maecenas was, during his whole life, the patron, protector, and friend. Desert in learning never failed, in course of time, to obtain from him its due reward; and his friendship, when once procured, continued steady to the last. Among the distinguished men who frequented the house of Maecenas a constant harmony seems to have subsisted. They never occasioned uneasiness to each other; they were neither jealous nor envious of the favour and felicity which their rivals enjoyed. The noblest and most affluent of the number were without insolence, and the most learned without presumption. Merit, in whatever shape it appeared, occupied an honourable and unmolested station *.

Maecenas is better known to posterity as a patron of Literature than as an author; but living in a poetical court, and surrounded with poets, it was almost impossible that he should have avoided the contagion of versification. He wrote a tragedy called *Octavia*, a poem entitled *De Cultu*, and some Phalaecian and Galliambic verses. All these have perished, except a few fragments cited by Seneca and the ancient grammarians. To judge from these extracts, their loss is not much to be regretted; and it is a curious problem in the literary history of Rome, that one who read with delight the works of Virgil and Horace, should himself have written in a style so obscure and affected. The effeminacy of his manners appears to have tainted his language: though his ideas were sometimes happy, his style was loose, florid, and luxuriant †; and he always aimed at winding up his periods with some turn of thought or expression which he considered elegant or striking. These conceits were called by Augustus his perfumed curls (*calamistri*); and in one of that emperor's letters, which is preserved in Macrobius, he parodies the luxuriant and sparkling style affected by his minister.

Maecenas continued to govern the state, to patronise good poets, and write bad verses, for a period of twenty years. During this long space of time, the only interruption to his felicity was the conduct of his wife Terentia. This beautiful but capricious woman was the sister of Proculeius, so eminent for his fraternal love ‡, as also of Licinius Muraena, who conspired against Augustus. The extravagance and bad temper of this fantastical yet lovely female were sources of perpetual chagrin and uneasiness to her husband. Though his existence was embittered by her folly and caprice, he continued during his whole life to be the dupe of the passion which he entertained for her. He could neither live with nor without her; he quarrelled with her, and was reconciled almost every day, and put

* Horat. Serm. I. ix. 48. seqq.

† Seneca, Epist. 19.

‡ Horat. Carm. II. ii. 5.

her away one moment to take her back the next; which has led Seneca to remark, that he was married a thousand times, yet never had but one wife. Terentia vied in personal charms with the empress Livia, and is said to have gained the affections of Augustus. The umbrage Maecenas took at the attention paid by his master to Terentia, is assigned by Dio Cassius as the chief cause of that decline of imperial favour which Maecenas experienced about four years previous to his death. For, although he was still treated externally with the highest consideration, though he retained all the outward show of grandeur and interest, and still continued to make a yearly present to the Emperor on the anniversary of his birth-day, he was no longer consulted in state affairs as a favourite or confidant. Others have supposed, that it was not the intrigue of Augustus with Terentia which diminished his influence, but a discovery made by the emperor, that he had revealed to his wife some circumstances concerning the conspiracy in which her brother Muraena had been engaged. Suetonius informs us he had felt some displeasure on that account; but Muraena's plot was discovered in the year 732, and the decline of Maecenas's political power cannot be placed earlier than 738. The disgust conceived by masters when they have given all, and by favourites who have nothing more to receive, or are satiated with honours*, may partly account for the coldness which arose between Augustus and his minister. But the declining health of Maecenas, and his natural indolence, increasing by the advance of years, afforded of themselves sufficient causes for his gradual retirement from public affairs. His constitution, which was naturally weak, had been impaired by effeminacy and luxurious living. He had laboured from his youth under a perpetual fever†; and for many years before his death, he suffered much from watchfulness, which was greatly aggravated by his domestic chagrins. Maecenas was fond of life and enjoyment; and of life even without enjoyment.‡ Hence he anxiously resorted to different remedies for the cure or relief of this distressing malady. Wine, soft music sounding at a distance, and various other contrivances, were tried in vain. At length, Antonius Musa, the imperial physician, who had saved the life of Augustus, but accelerated the death of Marcellus, obtained for him some alleviation of his complaint by means of the distant murmurings of falling water. The sound was artificially procured at his villa on the Esquiline hill. During this stage of his complaint, however, Maecenas resided principally in his villa at Tibur, situated on the banks of the Anio, and near its celebrated cascades. This was indeed a spot to which Morpheus might have sent his kindest dreams;

* Tacitus, Annal. iii. 30. † Pliny, Hist. Nat. vii. 51.

‡ He confesses, in some verses preserved by Seneca (Epist. 101), that he would wish to live even under every accumulation of physical calamity.

and the pure air of Tibur, with the streams tumbling into the valley through the arches of the villa, did bestow on the worn-out and sleepless courtier some few moments of repose. But all these resources at length failed. The nervous and feverish disorder with which Maecenas was afflicted increased so dreadfully, that, for three years before his death he never closed his eyes. In his last will he recommended Horace, in the most affectionate terms, to the protection of the emperor: "*Horatii Flacci, ut mei, memor esto.*" He died in 745, in the same year with Horace, and was buried in his own gardens on the Esquiline hill. He left no child; and in Maecenas terminated the line of the ancient Etrurian princes: but he bequeathed to posterity a name, immortal as the arts of which he had been through life the generous protector, and which is deeply inscribed on monuments that can only be destroyed by some calamity fatal to civilisation.

Maecenas had nominated Augustus as his heir, and the emperor thus became possessed of the Tiburtine villa, which had formed the principal residence of the minister during the close of his life, and in which the monarch passed a great part of the concluding years of his reign*. The death of his old favourite revived all the esteem which Augustus had once entertained for him; and many years afterwards, when stung with regret at having divulged the shame of his daughter Julia, and punished her offence, he acknowledged his irreparable loss, by exclaiming, that he would have been prevented from acting such a part had Maecenas been still alive. So difficult was it to repair the loss of one man, though he had millions of subjects under his obedience. "His legions," says Seneca, "being cut to pieces, he recruited his troops—his fleets, destroyed by storms, were soon refitted—public edifices, consumed by the flames, were rebuilt with greater magnificence; but he could find no one capable of discharging the offices which had been held by Maecenas, with equal integrity and ability."

* "Maecenas's villa," says Enstace, "stands at the extremity of the town, on the brow of the hill, and hangs over several streamlets, which fall down the steep. It commands a noble view of the Anio, and its vale beneath, the hills of Albano and Monticelli, the Campagna, and Rome itself, rising on the borders of the horizon.* * * A branch of the river pours through the arched gallery and vaulted cellars, and, shaking the edifice as it passes along, rushes in several sheets down the declivity."—*Classical Tour*, vol. ii. p. 87. *Family Library ed.* According to the same tourist, and also another traveller, this villa has been recently converted into an iron-foundry.—*Mementos of a Classical Tour in Italy in* 1821-2.

METRES OF HORACE.

1. Dactylic Hexameter.

Laūdā|būnt ălĭ|ī clā|rām Rhŏdŏn | aūt Mĭtỳ|lēnēn.

The structure of this species of verse is sufficiently well known; it consists of six feet, the fifth of which is a dactyl, and the sixth a spondee, while each of the other four feet may be either a dactyl or spondee. Sometimes, however, in a solemn, majestic, or mournful description, or in expressing astonishment, consternation, vastness of size, &c., a spondee is admitted in the fifth foot, and the line is then denominated Spondaic.

The hexameters of Horace, in his Satires and Epistles, are written in so negligent a manner as to lead to the opinion, that this style of composition was purposely adopted by him to suit the nature of his subject. Whether this opinion be correct or not, must be considered elsewhere. It will only be requisite here to state, that the peculiar character of his hexameter versification will render it unnecessary for us to say anything respecting the doctrine of the caesural pause in this species of verse, which is better explained with reference to the rhythm and cadence of Virgil.

2. Dactylic Tetrameter *a posteriore**.

The Tetrameter *a posteriore*, or Spondaic tetrameter, consists of the *last* four feet of an hexameter: as

Cērtŭs ĕ|nīm prō|mīsĭt Ă|pōllō.

Sometimes, as in the hexameter, a spondee occupies the last place but one, in which case the preceding foot ought to be a dactyl, or the line will be too heavy; as,

Mēnsō|rēm cŏhĭ|bēnt Ăr|chȳtā.

3. Dactylic Trimeter Catalectic.

The Trimeter catalectic is a line consisting of the first five half-feet of an hexameter, or two feet and a half; as,

Ărbŏrĭ|būsquĕ cŏ|mae.

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* The expression *a posteriore* refers to the verse being considered as taken from the *latter* part of an hexameter line, (*a posteriore parte versus hexametri,*) and is consequently opposed to the dactylic tetrameter *a priore*. This last is taken from the *first* part (*a priore parte*) of an hexameter, and must always have the last foot a dactyl.

Horace uniformly observes this construction, viz. two dactyls and a semi-foot. Ausonius, however, sometimes makes the first foot a spondee, and twice uses a spondee in the second place ; but the spondee injures the harmony of the verse.

4. Adonic *.

The Adonic, or Dactylic Dimeter, consists of two feet, a dactyl and spondee; as,

Rīsĭt Ă|pōllō.

Sappho is said to have written entire poems in this measure, now lost. Boëthius has a piece of thirty-one Adonic lines, (*lib.* 1, *metr.* 7,) of which the following are a specimen :

Nubibus atris
Condita nullum
Fundere possunt
Sidera lumen.
Si mare volvens
Turbidus auster
Misceat aestum, &c.

The measure, however, is too short to be pleasing, unless accompanied by one of a different kind. Hence an Adonic is used in concluding the Sapphic stanza. (No. 10.) In tragic choruses it is arbitrarily added to any number of Sapphics, without regard to uniformity. (*Vide* Senec. *Oedip.* act 1 ; *Troades*, act 4 ; *Herc. Fur.* act 3 ; *Thyest.* act 3.)

5. Iambic Trimeter.

Iambic verses take their name from the Iambus†, which, in pure Iambics, was the only foot admitted. They are scanned by measures of two feet ; and it was usual, in reciting them, to make a short pause at the end of every second foot, with an emphasis (*arsis*) on its final syllable.

The Iambic Trimeter (called likewise *Senarius*, from its containing six feet) consists of three measures (*metra*). The feet which compose it, six in number, are properly all iambi ; in which case, as above stated, the line is called a pure iambic. The caesural pause most commonly occurs at the penthemimeris ; that is, after two feet and a half; as,

Phăsē|lŭs īl||lĕ quēm | vĭdē||tĭs hōs|pĭtēs.

The metres here end respectively where the double lines are marked, and the caesural pause takes place at the middle of the third foot, after the word *ille*.

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* This verse derives its name from the circumstance of its being used by the Greeks in the music which accompanied the celebration of the festival of Adonis : that part probably which represented the restoration of Adonis to life.

† The term Iambus (Ἴαμβος) is derived, according to some etymologists, from ἰάπτω, "to injure," or, "attack," on account of its having

The pure iambic, however, was rarely used. This seems to have been owing partly to the very great difficulty of producing any considerable number of good verses, and partly to the wish of giving to the verse a greater degree of weight and dignity. In consequence of this, the spondee was allowed to take the place of the iambus in the first, third, and fifth feet*. The admission of the spondee paved the way for other innovations. Thus, the double time of one long syllable was divided into two single times, or two short syllables. Hence, for the iambus, of three times, was substituted a tribrach, in every station except the sixth, because there the final syllable being lengthened by the longer pause at the termination of the line, a tribrach would, in fact, be equal to an anapaest, containing four times instead of three. For the spondee, of four times, was substituted a dactyl or an anapaest, and, sometimes, in the first station, a proceleusmaticus.

The scale of the mixed Iambic Trimeter is therefore as follows † ;

1	2	3	4	5	6
⏑ —	⏑ —	⏑ —	⏑ —	⏑ —	⏑ —
⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	
— —		— —		— —	
— ⏑ ⏑		— ⏑ ⏑		— ⏑ ⏑	
⏑ ⏑ —		⏑ ⏑ —		⏑ ⏑ —	
⏑ ⏑ ⏑ ⏑					

been originally used in satirical composition. Lennep makes it the same with *ἴαβος*, and deduces this last from *ἰάω*; the same as *ἴω*, "to throw at."

* The reason why the Iambus was retained in the *even* places, that is, the second, fourth, and sixth, appears to have been this; that by placing the spondee first, and making the iambus to follow, greater emphasis was given to the concluding syllable of each measure, on which the *ictus* and pause took place, than would have been the case had two long syllables stood together. *Vide* Carey's *Latin Prosody*, p. 259, ed. 1819,—where other particulars will be found relative to the Trimeter Iambic measure, as used by the Latin writers of Tragedy, Comedy, and Fable.

† The scale of the *Greek* Trimeter Iambic must not be confounded with this. Porson (*Praef. ad Hec.* 6.) has denied the admissibility of the anapaest into the *third* or *fifth* place of the *Greek* Tragic trimeter, except in the case of Proper Names with the anapaest contained in the same word. In *Latin* tragedy, however, it obtained admission into both stations, though more rarely into the third. In the fifth station, the Roman tragedians not only admitted, but seemed to have a strong inclination for this foot. *Vide* Carey's *Latin Prosody*, p. 256. ed. 1819.

As an exemplification of this scale, we shall subjoin some of the principal mixed trimeters of Horace.

Epod. Line.

i. 27. *Pĕcūs|vĕ Călă||brīs ān|tĕ sī||dūs fĕr|vĭdūm.*

ii. 23. *Lĭbēt | jăcē||rĕ, mŏdŏ | sŭb ān||tīqua ī|līcē.*

33. *Aūt ămī|tĕ lē||vī rā|rā tēn||dīt rē|tĭā.* } *

Aūt ā|mĭtĕ lĕ||vī rā|rā tēn||dīt rē|tĭā. }

35. *Păvĭdūm|vĕ lĕpŏ||rem, ĕt ād|vĕnām || lăquĕō | grŭēm.*

39. *Quōd sī | pŭdī||că mŭlĭ|ĕr īn || pārtēm | jŭvēt.*

57. *Aūt hēr|bă lăpă||thī prā|ta ămān||tĭs, ēt | grăvī.*

61. *Hās īn|tĕr ĕpŭ||lās, ūt | jŭvāt || pāstās | ŏvēs.*

65. *Pŏsĭtōs|quĕ vēr||nās, dī|tĭs ēx||āmēn | dŏmūs.*

67. *Haēc ŭbĭ | lŏcū||tūs foē|nĕrā||tŏr Ăl|phĭūs.*

iii. 17. *Nĕc mū|nŭs hŭmĕ||rīs ēf|fĭcā||cĭs Hēr|cŭlīs.*

v. 15. *Cānĭdĭ|ă brĕvĭ||bŭs īm|plĭcā||tă vī|pĕrīs.*

25. *Ăt ēx|pĕdī||tă Săgă|nă, pēr || tōtām | dŏmūm.*

49. *Quīd dīx|ĭt? aūt || quīd tăcŭ|ĭt? Ō || rēbūs | mĕīs.*

79. *Prĭūs|quĕ coē||lūm sī|dĕt īn|| fĕrĭūs | mărī.*

85. *Sēd dŭbĭ|ŭs, ūn||dĕ rūm|pĕrēt || sĭlēn|tĭūm.*

91. *Quīn, ŭbĭ | pĕrī||rĕ jūs|sŭs ēx||spīrā|vĕrō.*

vii. 1. *Quō, quō | scĕlēs||tī rŭĭ|tĭs? aūt || cūr dēx|tĕrīs.*

ix. 17. *Ăd hōc | frĕmēn||tēs vēr|tĕrūnt || bīs mīl|le ĕquōs.*

x. 7. *Īnsūr|găt Ăquĭ||lō, quān|tŭs āl||tīs mōn|tĭbūs.*

19. *Īŏnĭ|ŭs ū||dō quūm | rĕmū||gĭēns | sĭnūs*†.

xi. 23. *Nūnc, glō|rĭān||tīs quām|lĭbēt || mŭlĭĕr|cŭlām.*

27. *Sĕd ălĭ|ŭs ār||dŏr aūt | pŭēl||laē cān|dĭdaē.*

xvii. 6. *Cānĭdĭ|ă, pār||cĕ vō|cĭbūs || tāndēm | săcrīs.*

12. *Ălĭtĭ|bŭs āt||quĕ cănĭ|bŭs hŏmĭ||cīdam Hēc|tŏrēm.*

42. *Īnfā|mīs Hĕlĕ||naē Cās|tŏr ŏf||fēnsūs | vĭcē.*

63. *Īngrā|tă mĭsĕ||rō vī|tă dū||cēnda ēst, | īn hōc.*

65. *Ōptāt | quĭē||tēm Pĕlŏ|pĭs īn||fīdī | pătēr.*

74. *Vēctā|bŏr hŭmĕ||rīs tūnc | ĕgo īnĭ||mīcīs | ĕquēs.*

78. *Dērĭpĕ|rĕ Lū||nām vō|cĭbūs || pōssīm | mĕīs.*

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* The quantity of the *a* in *amite* depends on that of the *e* in *levi*. If we read *lēvi*, it is *ămite*, but if *lĕvi*, *āmite*. This results from the principles of the Trimeter Iambic scale. We cannot say *āmite lēvi*, without admitting an anapaest into the second place, which would violate the measure; neither can we read *ămite lĕvi*, without admitting a pyrrhic into the second place, which is unheard of.

† *Iŏnius* from the Greek Ἰόνιος. Hence the remark of Maltby (Morell. *Lex. Graec. Pros. ad voc.*) Ἰώνιος *apud poëtas mihi nondum occurrit; nam ad* Pind. Nem. iv. 87. *recte dedit Heynius* Ἰόνιον, *non metro solum jubente, verum etiam hac Dammii regula.* "*Si de* gente *Graeca sermo est, semper hoc nomen scribe, per* ω : *sed si de* mari *Ionio, semper per* ο μικρόν."

6. Iambic Trimeter Catalectic.

This is the common Trimeter (No. 5.) wanting the final syllable. It consists of five feet, properly all iambi, followed by a catalectic syllable: as

Vŏcā|tŭs ăt||quĕ nōn | mŏrā||tŭs aŭ|dīt.

Like the common Trimeter, however, it admits the spondee into the first and third places; but not into the fifth, which would render the verse too heavy and prosaic.

Trăhūnt|quĕ sīc||cās mā|chĭnaē || cărī|nās.
Nōnnūl|lă quĕr||cū sūnt | căvā||ta ĕt ūl|mō.

Terentianus Maurus, without any good reason, prefers scanning it as follows:

Trăhūnt|quĕ sīc|cās || māchĭ|naē că|rīnăs.

This species of verse is likewise called Archilochian, from the poet Archilochus.

7. Iambic Dimeter.

The Iambic Dimeter consists of two measures, or four feet, properly all iambi; as

Pĕrūn|xĭt hōc ||Ĭā|sŏnēm.

It admits, however, the same variations as the trimeter, though Horace much more frequently employs a spondee than any other foot in the third place. The scale of this measure is as follows:

1	2	3	4
⏑ –	⏑ –	⏑ –	⏑ –
⏑ ⏑ ⏑	⏑ ⏑ ⏑	⏑ ⏑ ⏑	
– –		– –	
– ⏑ ⏑		– ⏑ ⏑	
⏑ ⏑ –		⏑ ⏑ –	

This species of verse is also called Archilochian dimeter. The following lines from the Epodes will illustrate the scale.

Epod. ii. line 62. *Vĭdē|rĕ prŏpĕ||rāntēs | dŏmŭm.*
iii. — 8. *Cānĭdĭ|ă trāc||tāvĭt | dăpēs.*
v. — 48. *Cānĭdĭ|ă rō||dēns pōl|lĭcēm.*

8. Iambic Dimeter Hypermeter.

This measure, also called Archilochian, is the Iambic Dimeter, (No. 7.) with an additional syllable at the end; as,

Rĕdē|gĭt ăd || vērōs | tĭmō||rēs.

Horace frequently uses this species of verse in conjunction with the Alcaic, and always has the third foot a spondee: for the line, which in the common editions runs thus,

Dĭsjĕc|tă nōn || lĕvī | rŭī||nā,

is more correctly read with *lēni* in place of *lĕvi.*

9. Acephalous Iambic Dimeter.

This is the Iambic Dimeter (No. 7.) wanting the first syllable; as,

Nōn | ĕbūr || nĕque aū|rēūm.

It may, however, be also regarded as a Trochaic Dimeter Catalectic, and scanned as follows:

Nōn ĕ|būr nĕ||que aūrĕ|ūm,

though, if we follow the authority of Terentianus, (*De Metr.* 738,) we must consider the first appellation as the more correct one of the two, since he expressly calls it by this name.

10. Sapphic.

This verse takes its name from the poetess Sappho, who invented it, and consists of five feet, viz., a trochee, a spondee, a dactyl, and two more trochees; as,

Dēflŭ|ĭt sāx|īs ăgĭ|tătŭs | hŭmŏr.

But, in the Greek stanza, Sappho sometimes makes the second foot a trochee, in which she is imitated by Catullus; as,

Παῖ Δι|ὸς δŏ|λοπλόκε, λίσσομαι. τε.
Pauca | nūntĭ|ate meae puellae.

Horace, however, uniformly has the spondee in the second place, which renders the verse much more melodious and flowing. The Sapphic stanza, both in Greek and Latin, is composed of three Sapphics and one Adonic. (No. 4.) As the Adonic sometimes was irregularly subjoined to any indefinite number of Sapphics, (*vide* Remarks on Adonic verse,) so, on other occasions, the Sapphics were continued in uninterrupted succession, terminating as they had begun, without the addition of an Adonic even at the end, as in *Boëthius*, lib. 2, metr. 6.—*Seneca*, *Troades*, act 4.

The most pleasing verses are those in which the caesural pause occurs at the fifth half-foot; as

Intĕ|gēr vī|tae || scĕlĕ|rīsquĕ | pūrŭs
Nōn ĕ|gēt Maū|rī || jăcŭ|līs, nĕ|que ārcŭ,
Nēc vĕ|nēnā|tīs || grăvĭ|dā să|gĭttĭs,
Fūscĕ, phă|rētrā.

The following lines, on the contrary, in which the pause falls differently, are far less melodious.

Qui sedens adversus, || identidem te.
Quindecim Diana || preces virorum.
Liberum munivit iter || daturus.
Haec Jovem sentire, || Deosque cunctos.

With regard to the caesura of the foot, it is worth noticing, that in the Greek Sapphics there is no necessity for any conjunction of the component feet by caesura, but every foot may be terminated by an entire word. This freedom forms the characteristic feature of the Greek Sapphic, and is what chiefly distinguishes it from the Latin Sapphic, as exhibited by Horace.

In Sapphics, the division of a word between two lines frequently occurs; and, what is remarkable, not compound but simple words, separately void of all meaning; as,

Labitur ripa, Jove non probante, u-
xorius amnis.

This circumstance, together with the fact of such a division taking place only between the third Sapphic and the concluding Adonic*, has induced an eminent prosodian (Dr. Carey) to entertain the opinion, that neither Sappho, nor Catullus, nor Horace, ever intended the stanza to consist of four separate verses, but wrote it as three, viz. two five-foot Sapphics, and one of seven feet (including the Adonic); the fifth foot of the long verse being indiscriminately either a spondee or a trochee.

11. Choriambic Pentameter.

The Choriambic Pentameter consists of a spondee, three choriambi, and an iambus; as,

Tū nē | quaēsĭĕrīs, | scīrĕ nĕfās, | quēm mĭhĭ, quēm | tĭbī.

12. Altered Choriambic Tetrameter.

The *proper* Choriambic Tetrameter consists of three choriambi and a bacchius (*i. e.* an iambus and a long syllable); as,

Jānĕ pătēr, | Jānĕ tŭēns, | dīvĕ bĭcēps, | bĭfōrmĭs.
(Sept. Serenus.)

Horace, however, made an alteration, though not an improvement, by substituting a spondee instead of an iambus, in the first measure, viz.

Tē dĕōs ō|rō Sўbărĭn | cūr prŏpĕrās | ămāndō.

The Choriambic Tetrameter, in its original state, was called Phalaecian, from the poet Phalaecius, who used it in some of his compositions.

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* The divisions which take place between the other lines of the Sapphic stanza, when they are not common cases of Synaphcia, (as in Horace, *Carm.* II. ii. 18,) will be found to regard *compound* words only, and not *simple* ones. The Ode of Horace (IV. ii.), which begins,

Pindarum quisquis studet aemulari
Iule——

furnishes no exception to this remark. A Synaeresis operates in *Iule*, which must be read as if written *Yule.*

13. Asclepiadic Choriambic Tetrameter.

This verse, so called from the poet Asclepiades, consists of a spondee, two choriambi, and an iambus; as,

Maēcē|nās ătăvīs || ēdĭtĕ rē|gĭbŭs.

The caesural pause takes place at the end of the first choriambus; on which account some are accustomed to scan the line as a Dactylic Pentameter Catalectic; as,

Maēcē|nās ătă|vīs || ēdĭtĕ | rēgĭbŭs.

But this mode of scanning the verse is condemned by Terentianus. Horace uniformly adheres to the arrangement given above. Other poets, however, sometimes, though very rarely, make the first foot a dactyl.

14. Choriambic Trimeter, or Glycónic.

The Glyconic verse (so called from the poet Glyco) consists of a spondee, a choriambus, and an iambus; as,

Sīc tē || dīvă, pŏtēns | Cȳprī.

But the first foot was somtimes varied to an iambus or a trochee; as,

Bŏnīs || crede fuga|cibus. (Boëthius.)
Vītĭs || implicat ar|bores. (Catullus.)

Horace, however, who makes frequent use of this measure, invariably uses the spondee in the first place. As the pause in this species of verse always occurs after the first foot, a Glyconic may hence be easily scanned as a Dactylic Trimeter, provided a spondee occupy the first place in the line; as,

Sīc tē | dīvă, pŏ|tēns Cȳprĭ.

15. Choriambic Trimeter Catalectic, or Pherecratic.

The Pherecratic verse (so called from the poet Pherecrătes) is the Glyconic (No. 14.) deprived of its final syllable, and consists of a spondee, a choriambus, and a catalectic syllable; as,

Grātō | Pȳrrhă sŭb ān|trō.

Horace uniformly adheres to this arrangement; and hence in him it may be scanned as a Dactylic Trimeter:

Grātō | Pȳrrhă sŭb | āntrō.

Other poets, however, make the first foot sometimes a trochee or an anapaest, rarely an iambus.

16. Choriambic Dimeter.

The Choriambic Dimeter consists of a choriambus and a bacchius; as,

Lȳdĭă, dīc, | pĕr ōmnēs.

This measure is also called, in Greek poetry, Aristophanic.

17. Ionic *a minore.*

Ionic verses are of two kinds, the Ionic *a majore*, and the Ionic *a minore*, called likewise *Ionicus Major*, and *Ionicus Minor*, and so denominated from the feet or measures of which they are respectively composed.

The Ionic *a minore* is composed entirely of the foot or measure of that name, and which consists of a pyrrhic and a spondee, as *dŏcŭissēnt.* It is not restricted to any particular number of feet or measures, but may be extended to any length, provided only, that, with due attention to Synapheia, the final syllable of the spondee in each measure be either naturally long, or made long by the concourse of consonants; and that each sentence or period terminate with a complete measure, having the spondee for its close.

Horace has used this measure but once, (*Carm.* III. xii.) and great difference of opinion exists as to the true mode of arranging the ode in which it occurs. If we follow, however, the authority of the ancient grammarians, and particularly of Terentianus Maurus, it will appear that the true division is into strophes; and consequently that Cunningham (*Animadv. in Horat. Bentl.* p. 315) is wrong in supposing that the ode in question was intended to run on in one continued train of independent tetrameters. Cunningham's ostensible reason for this arrangement is, that Martianus Capella (*De Nupt. Philol. lib.* 4. *cap. ult.*) has composed an Ionic poem divided into tetrameters; the true cause would appear to be his opposition to Bentley. This latter critic has distributed the ode into four strophes, each consisting of ten feet; or, in other words, of two tetrameters followed by a dimeter. The strict arrangement, he remarks, would be into *four lines* merely, containing each ten feet; but the size of the modern page prevents this, of course, from being done. The scanning of the ode, therefore, according to the division adopted by Bentley, will be as follows:

Mĭsĕrārum ēst | nĕque ămōrī | dărĕ lūdūm, | nĕquĕ dūlcī
Mala vino | lavere, aut ex|animari, | metuentes
Pătrŭaē vēr|bĕră līnguaē.

The arrangement in other editions is as follows:

Mĭsĕrārum ēst | nĕque ămōrī | dărĕ lūdūm,
Neque dulci | mala vino | lavere, aut ex-
ănĭmārī | mĕtŭēntēs | pătrŭaē vēr|bĕră līnguaē.

Others again have the following scheme:

Miserarum est | neque amori | dare ludum,
Neque dulci | mala vino | lavere, aut ex-
animari | metuentes | patruae
Vērbĕră | līnguaē.

Both of these, however, are justly condemned by Bentley.

18. Greater Alcaic.

This metre, so called from the poet Alcaeus, consists of two feet properly both iambi, and a long catalectic syllable, followed by a choriambus and an iambus; the caesural pause always falling after the catalectic syllable; as,

Vĭdēs | ŭt ăl|tā || stēt nĭvĕ cān|dĭdūm.

But the first foot of the iambic portion is alterable of course to a spondee, and Horace much more frequently has a spondee than an iambus in this place; as

Ō mā|trĕ pūl|chrā || fīlĭă pūl|chrĭōr.

The Alcaic verse is sometimes scanned with two dactyls in the latter member; as,

Vĭdēs | ŭt ăl|tā || stēt nĭvĕ | cāndĭdŭm.

19. Archilochian Heptameter.

This species of verse consists of two members, the first a Dactylic tetrameter *a priore,* (vide No. 2. *in notis,*) and the latter a Trochaic Dimeter Brachycatalectic: that is, the first portion of the line contains four feet from the beginning of a Dactylic Hexameter, the fourth being always a dactyl; and the latter portion consists of three trochees; as,

Sōlvĭtŭr | ācrĭs hĭ|ēms grā|tā vĭcĕ || vērĭs | ēt Fă|vōnī.

20. Minor Alcaic.

This metre consists of two dactyls followed by two trochees; as

Lēvĭă | pērsŏnŭ|ērĕ | sāxă.

21. Dactylico-Iambic.

This measure occurs in the 2d, 4th, and other even lines of the 11th Epode of Horace, as it is arranged in this edition. The first part of the verse is a Dactylic Trimeter Catalectic, (No. 3.) the latter part is an Iambic Dimeter; (No. 7.) as,

Scrībĕrĕ | vērsĭcŭ|lōs || ămō|rĕ pēr|cūlsūm | grăvī.

One peculiarity attendant on this metre will need explanation. In consequence of the union of two different kinds of verse into one line, a license is allowed the poet with regard to the final syllable of the first verse, both in lengthening short syllables, and preserving vowels from elision; as,

Epod. xi. line 6. *Inachia* furerē, *silvis,* &c.
— 10. *Arguit, et* laterē *petitus,* &c.
— 26. *Libera* consiliā, *nec,* &c.
— 14. *Fervidiore* mero *arcana,* &c.
— 24. *Vincere* mollitia, *amor,* &c.

Hence, lines thus composed of independent metres are called ἀσυναρτήτοι or *inconnexi*, on account of this medial license. Archilochus, according to Hephaestion, was the first who employed them. (Bentley, *ad Epod.* ii.) Many editions, however, prefer the simpler though less correct division into distinct measures: as,

Scrībĕrĕ | *vērsĭcŭ*|*lōs*
Ămō|*rĕ pĕr*||*cūlsūm* | *grăvī.*

22. Iambico-Dactylic.

This measure occurs in the 2d, 4th, and other even lines of the 13th Epode of Horace, as it is arranged in this edition. The first part of the verse is an Iambic Dimeter, (No. 7,) the latter part is a Dactylic Trimeter Catalectic (No. 3). It is, therefore, directly the reverse of the preceding.

Ōccā|*sĭō*|*nēm dē* | *dĭē :* | *dūmquĕ vĭ*|*rēnt gĕnŭ*|*ā.*

The license mentioned in the preceding measure takes place also in this; as,

Epod. xiii. line 8. *Reducet in sedem* vicē. *Nunc*, &c.
— 10. *Levare diris* pectorā *sollicitudinibus.*
— 14. *Findunt Scamandri* fluminā, *lubricus*, &c.

These lines are also, like those mentioned in the preceding section, called ἀσυναρτήτοι or *inconnexi.* Many editions prefer the following arrangement, which has simplicity in its favour, but not strict accuracy:

Ōccā|*sĭō*||*nēm dē* | *dĭē :*
Dūmquĕ vĭ|*rēnt gĕnŭ*|*ā.*

METRICAL INDEX

TO THE

LYRIC COMPOSITIONS OF HORACE*.

Aeli, vetusto,	18, 18, 8, 20.
Aequam memento,	18, 18, 8, 20.
Albi, ne doleas,	13, 13, 13, 14.
Altera jam teritur,	1, 5.
Angustam, amicè,	18, 18, 8, 20.
At, o Deorum,	5, 7.
Audivere, Lyce,	13, 13, 15, 14.
Bacchum in remotis,	18, 18, 8, 20.
Beatus ille,	5, 7.
Coelo supinas,	18, 18, 8, 20.
Coelo tonantem,	18, 18, 8, 20.
Cur me querelis,	18, 18, 8, 20.
Delicta majorum,	18, 18, 8, 20.
Descende coelo,	18, 18, 8, 20.
Dianam, tenerae,	13, 13, 15, 14.
Diffugere nives,	1, 3.
Dive, quem proles,	10, 10, 10, 4.
Divis orte bonis,	13, 13, 13, 14.
Donarem pateras,	13.
Donec gratus eram tibi,	14, 13.
Eheu! fugaces,	18, 18, 8, 20.
Est mihi nonum,	10, 10, 10, 4.
Et thure et fidibus,	14, 13.
Exegi monimentum,	13.
Extremum Tanain,	13, 13, 13, 14.
Faune, Nympharum,	10, 10, 10, 4.
Festo quid potius die,	14, 13.
Herculis ritu,	10, 10, 10, 4.
Horrida tempestas,	1, 22.

* The numbers refer to the several metres, as they have just been explained. Thus, in the ode beginning with the words *Aeli, vetusto,* the first and second lines of each stanza are *Greater Alcaics,* (No. 18,) the third line is an *Iambic Dimeter,* (No. 8,) and the last line a *Minor Alcaic,* (No. 20,) and so on of the rest.

Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

Asclepiadic Choriambic tetrameter.

CARMEN I.*

AD MAECENATEM.

Maecenas atavis edite regibus,
O et praesidium et dulce decus meum,

* The word *Ode* (from the Greek ᾠδή) was not introduced into the Latin tongue until the third or fourth century of our era, and was then first used to denote any pieces of a lyric nature. The grammarians, perceiving that Horace had more than once used the word *carmen* to designate this kind of poetry, ventured to place it at the head of his odes; and their example has been followed by almost all succeeding editors. We have no very strong reason, however, to suppose that the poet himself ever intended this as a general title for his lyric productions. (Compare *Les Poësies d'Horace, par Sanadon*, vol. i. p. 6.)

Ode I.—Addressed to Maecenas, and intended probably by Horace as a dedication to him of part of his odes. It is generally thought, that the poet collected together and presented on this occasion the first three books of his lyric pieces. From the complexion, however, of the last ode of the second book, it would appear that the third book was separately given to the world, and at a later period.

The subject of the present ode is briefly this: The objects of human desire and pursuit are various. One man delights in the victor's prize at the public games, another in attaining to high political preferment, a third in the pursuits of agriculture, &c. My chief aim is the successful cultivation of lyric verse, in which if I shall obtain your applause, O Maecenas! my lot will be a happy one indeed.

1—2. 1. *Maecenas atavis*, &c. "Maecenas descended from regal ancestors." Caius Cilnius Maecenas, who shared with Agrippa the favour and confidence of Augustus, and distinguished himself by his patronage of literary men, is said to have been descended from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona, A. U. C. 445.—2. *O et praesidium*, &c. "O both my patron and sweet glory." The expression *dulce decus meum* refers to the feeling of gratification entertained by the poet in having so illustrious a patron and friend.—The synaloepha is neglected in the commencement of this line, as

Sunt, quos curriculo pulverem Olympicum
Collegisse juvat, metaque fervidis
Evitata rotis palmaque nobilis
Terrarum dominos evehit ad Deos.

it always is in the case of *O, Heu, Ah,* &c.; since the voice is sustained, and the hiatus prevented, by the strong feeling which these interjections are made to express.

3. *Sunt, quos curriculo,* &c. "There are some whom it delights to have collected the Olympic dust in the chariot course;" *i. e.* to have contended for the prize at the Olympic games. The Olympic are here put (κατ' ἐξοχήν) for any games. The Grecian games were as follows: 1. The *Olympic;* celebrated at Olympia in Elis, on the banks of the Alpheus, after an interval of four years, from the eleventh to the fifteenth of the month Hecatombaeon, which corresponds nearly to our July. It is uncertain whether Pelops or Hercules was their founder. After the invasion of the Heraclidae, Iphitus renewed them, (884 B. C.) and Coroebus a second time, 776 B. C. They were celebrated in honour of Jupiter: the crown was of wild olive, κότινος. 2. The *Pythian,* in honour of Apollo, celebrated on the Crissaean plain near Delphi, at first every nine, but subsequently every five, years. The season for holding them was the spring. The crown was of laurel. 3. The *Nemean.* These were originally funeral games (ἀγὼν ἐπιτάφιος) in memory of Archemorus. Hercules, however, after having killed the Nemean lion, consecrated them to Jupiter. They were celebrated in a grove near the city of Nemea, in the second and fourth years of every Olympiad. The crown was of fresh parsley. 4. The *Isthmian;* originally established in honour of Palaemon, but afterwards re-modelled by Theseus, and consecrated to Neptune. They were held on the isthmus of Corinth, twice during each Olympiad. The crown was originally of pine, and afterwards of withered parsley, but the pine subsequently came again into use.

4. *Metaque fervidis,* &c. "And whom the goal, skilfully avoided by the glowing wheels." The principal part of the charioteer's skill was displayed in avoiding the *metae* (νύσσαι) or goals. In the Greek hippodrome, as well as in the Roman circus, a low wall was erected, which divided the *Spatium,* or race-ground, into two unequal parts. Cassiodorus calls it the *spina.* At each of its extremities, and resting on hollow basements, were placed three pillars formed like cones: these cones were properly called *metae,* νύσσαι; but the whole was often collectively termed in the singular, *meta.* The chariots, after starting from the *carceres,* or barriers, where their station had been determined by lot, ran seven times around the *spina.* The chief object, therefore, of the rival charioteers was to get so near to the *spina* as to graze (*evitare*) the *meta* in turning. This of course would give the shortest space to run, and, if effected each heat, would ensure the victory. Compare Burgess, *Description of the Circus on the Via Appia,* p. 65.

5—6. 5. *Palmaque nobilis.* "And the ennobling palm." Besides the crown, a palm-branch was presented to the conqueror at the Grecian games, as a general token of victory: this he carried in his hand.—6. *Terrarum dominos.* "The rulers of the world;" referring simply to the gods, and not, as some explain the phrase, to the Roman people.

Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus:
Illum, si proprio condidit horreo
Quidquid de Libycis verritur areis.
Gaudentem patrios findere sarculo
Agros, Attalicis conditionibus
Nunquam demoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum
Mercator metuens, otium et oppidi

7—10. 7. *Hunc.* Understand *juvat.* *Hunc* in this line, *illum* in the 9th, and *gaudentem* in the 11th, denote, respectively, the ambitious aspirant after popular favours, the covetous man, and the agriculturist.—8. *Certat tergeminis*, &c. "Vie with each other in raising him to the highest offices in the state." *Honoribus* is here the dative, by a Graecism, for *ad honores.* The epithet *tergeminis* is equivalent merely to *amplissimis.*—9. *Illum.* Understand *juvat.*—10. *Libycis.* One of the principal granaries of Rome was the fertile region adjacent to the Syrtis Minor, and called Byzacium or Emporiae. It formed part of Africa Propria. Horace uses the epithet *Libycis* for *Africis*, in imitation of the Greek writers, with whom Libya (Λιβύη) was a general appellation for the entire continent of Africa.

11—15. 11. *Sarculo.* "With the hoe." *Sarculum* is for *sarriculum*, from *sarrio.*—12. *Attalicis conditionibus.* "For all the wealth of Attalus." Alluding to Attalus III., the last king of Pergamus, famed for his riches, which he bequeathed, together with his kingdom, to the Roman people.—13. *Trabe Cypria.* The epithet "Cyprian" seems to allude here, not so much to the commerce of the island, extensive as it was, as to the excellent quality of its naval timber. The poet, it will be perceived, uses the expressions Cypria, Myrtoum, Icariis, Africum, Massici, &c. κατ' ἐξοχήν, for *any* ship, *any* sea, *any* waves, &c.—14. *Myrtoum.* The Myrtoan sea was a part of the Aegean, lying, according to Strabo, between Crete, Argolis, and Attica.—*Pavidus nauta.* "Becoming a timid mariner."—15. *Icariis fluctibus.* The Icarian sea was part of the Aegean, near the islands of Icaria, Mycone, and Gyaros. It derived its name, not as the ancient mythologists pretend, from Icarus, the son of Daedalus, who, according to them, fell into it and was drowned, but from the first of the islands just mentioned, (*Icaria*, i. e. *Icaure*,) the appellation of which denotes, in the Phoenician language, "the island of fish." Compare Bochart, *Geogr. Sacr.* i. 8.—*Africum.* The wind *Africus* denotes, in strictness, "the west-south-west." In translating the text it will be sufficient to render it by "south-west." It derived its name from the circumstance of its coming in the direction of Africa Propria.

16—19. 16. *Mercator.* The *Mercatores*, among the Romans, were those who, remaining only a short time in any place, visited many countries, and were almost constantly occupied with the exportation or importation of merchandise. The *Negotiatores*, on the other hand, generally continued for some length of time in a place, whether at Rome or in the provinces.

Laudat rura sui: mox reficit rates
Quassas, indocilis pauperiem pati.
Est, qui nec veteris pocula Massici,
Nec partem solido demere de die
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.

—*Metuens.* "As long as he dreads."—*Otium et oppidi*, &c. "Praises a retired life, and the rural scenery around his native place."—18. *Pauperiem.* "The pressure of contracted means." Horace and the best Latin writers understand by *pauperies* and *paupertas*, not absolute poverty, which is properly expressed by *egestas*, but a state in which we are deprived indeed of the comforts, and yet possess, in some degree, the necessaries of life.—19. *Massici.* Of the Roman wines the best growths are styled indiscriminately *Massicum* and *Falernum* (vinum). The Massic wine derived its name from the vineyards of *Mons Massicus*, now *Monte Massico*, near the ancient Sinuessa. The choicest wines were produced on the southern declivities of the range of hills which commence in the neighbourhood of Sinuessa, and extend for a considerable distance inland, and which may have taken their general name from the town or district of Falernus. But the most conspicuous, or the best exposed among them, seems to have been the Massic; and as in process of time several inferior growths were confounded under the common name of Falernian, correct writers would choose that epithet which most accurately denoted the finest vintage.

20—21. 20. *Partem solido*, &c. Upon the increase of riches, the Romans deferred the *coena*, which used to be their mid-day meal, to the ninth hour (or three o'clock afternoon) in summer, and the tenth hour in winter, taking only a slight repast (*prandium*) at noon. Nearly the whole of the natural day was therefore devoted to affairs of business, or serious employment, and was called in consequence *dies solidus.* Hence the voluptuary, who begins to quaff the old Massic before the accustomed hour, is said "to take away a part from the solid day," or from the period devoted to more active pursuits, and expend it on his pleasures. This is what the poet, on another occasion, (Ode II. vii. 6.) calls "breaking the lingering day with wine," *diem morantem frangere mero.*—21. *Arbuto.* The *arbutus* (or *arbutum*) is the arbute, or wild strawberry-tree, corresponding to the *κόμαρος* of the Greeks, the *unedo* of Pliny, and the *Arbutus unedo* of Linnaeus, class 10. The fruit itself is called *κόμαρον*, *μεμαίκυλον*, or *μιμαίκυλον*, (*Athenaeus*, ii. 35.) and in Latin *arbutum.* It resembles our strawberry very closely, except that it is larger, and has no seeds on the outside of the pulp like that fruit. The arbute tree possesses medicinal qualities: its bark, leaves, and fruit, are very astringent; and hence, according to Pliny, the origin of the Latin name *unedo* (*unus* and *edo*), because but *one* berry could be *eaten* at a time. The same writer describes the fruit as indigestible and unwholesome. Compare Plin. *Hist. Nat.* xix. 24. and xxiii. 8; Fée, *Flore de Virgile*, p. 20; Martyn, *ad Virg. Georg.* i. 148.

22—28. 22. *Sacrae.* The fountain-heads of streams were supposed to be the residence of the river-deity, and hence were always held sacred. Fountains generally were sacred to the nymphs and rural divinities —

Multos castra juvant, et lituo tubae
Permixtus sonitus, bellaque matribus
Detestata. Manet sub Jove frigido
Venator, tenerae conjugis immemor,
Seu visa est catulis cerva fidelibus,
Seu rupit teretes Marsus aper plagas.
Me doctarum ederae praemia frontium
Dîs miscent superis: me gelidum nemus
Nympharumque leves cum Satyris chori
Secernunt populo: si neque tibias
Euterpe cohibet, nec Polyhymnia
Lesboum refugit tendere barbiton.
Quod si me lyricis vatibus inseris,
Sublimi feriam sidera vertice.

CARMEN II.

AD AUGUSTUM CAESAREM.

JAM satis terris nivis atque dirae
Grandinis misit Pater. et, rubente

23. *Et lituo tubae*, &c. "And the sound of the trumpet intermingled with the notes of the clarion." The *tuba* was straight, and used for infantry; the *lituus* was bent a little at the end, like the augur's staff, and was used for the cavalry: it had the harsher sound.—25. *Detestata.* "Held in detestation." Taken passively.—*Manet.* "Passes the night." —*Sub Jove frigido.* "Beneath the cold sky." *Jupiter* is here taken figuratively for the higher regions of the air. Compare the Greek phrase ὑπὸ Διός.—28. *Teretes.* "Well-wrought."—*Marsus*, for *Marsicus.* The mountainous country of the Marsi, in Italy, abounded with wild boars of the fiercest kind.

29—34. 29. *Me.* Some editions have *Te*, referring to Maecenas: an inferior reading.—*Ederae.* "Ivy-crowns." The species of ivy here alluded to is the *Edera nigra*, sacred to Bacchus, and hence styled Διονύσια by the Greeks. It is the *Edera poëtica* of Bauhin. Servius says that poets were crowned with ivy, because the poetic fury resembled that of the Bacchanalians.—*Doctarum praemia frontium.* Poets are called *docti*, "learned," in accordance with Grecian usage: ἀοιδοὶ σοφοί. —30. *Dîs miscent superis.* "Raise to the converse of the gods above." —33. *Euterpe cohibet*, &c. Euterpe and Polyhymnia are meant to denote any of the Muses.—34. *Lesboum refugit*, &c. "Refuses to touch the Lesbian lyre." The lyre is called "Lesbian" in allusion to Sappho and Alcaeus, both natives of Lesbos, and both famed for their lyric productions.

ODE II.—Octavianus assumed his new title of Augustus on the 17th of January, (XVIII. *Cal. Febr.*) A. U. C. 727. On the following night Rome

Dextera sacras jaculatus arces,
Terruit urbem:

Terruit gentes, grave ne rediret
Saeculum Pyrrhae, nova monstra questae:
Omne quum Proteus pecus egit altos
Visere montes,

Piscium et summa genus haesit ulmo,
Nota quae sedes fuerat palumbis,
Et superjecto pavidae natarunt
Aequore damae.

Vidimus flavum Tiberim, retortis
Litore Etrusco violenter undis,

was visited by a severe tempest, and an inundation of the Tiber. The present ode was written in allusion to that event. The poet, regarding the visitation as a mark of divine displeasure, proceeds to inquire on what deity they are to call for succour. Who is to free the Romans from the pollution occasioned by their civil strife? Is it Apollo, god of prophecy? Or Venus, parent of Rome? Or Mars, founder of the Roman line? Or Mercury, messenger of the skies?—It is the last, the avenger of Caesar, the deity who shrouds his godhead beneath the person of Augustus. He alone, if heaven spare him to the earth, can restore to us the favour of Jove, and national prosperity.

1—4. 1. *Terris.* A Graecism for *in terras.*—*Dirae grandinis.* Everything sent by the wrath of the gods (*dei ira*) was termed *dirum.*—2. *Pater.* "The father of gods and men." Jupiter. Πατὴρ ἀνδρῶν τε θεῶν τε.—*Rubente dextera.* "With his red right hand." Red with the reflected glare of the thunderbolt: an idea very probably borrowed from some ancient painting.—3. *Sacras arces.* "The sacred summits of the temples." The lightning struck the Capitol containing the temples of Jupiter, Minerva, and Juno.—4. *Urbem.* "The city," *i. e.* Rome. Compare Quintilian: (viii. 2.) "*Urbem Romam accipimus.*"

5—10. 5. *Gentes.* Understand *timentes.* "He has terrified the nations, fearing lest," &c. Analogous to the Greek idiom, ἐφόβησε μή.—6. *Saeculum Pyrrhae;* alluding to the deluge of Deucalion, in Thessaly.—*Nova monstra.* "Wonders before unseen."—7. *Proteus.* A sea-deity, son of Oceanus and Tethys, gifted with prophecy and the power of assuming any form at pleasure. His fabled employment was to keep "the flocks" of Neptune, *i. e.* the *phocae*, or seals.—8. *Visere.* A Graecism for *ad visendum.*—10. *Palumbis.* The common reading is *columbis;* but the true one is *palumbis.* The "palumbae," or "wood-pigeons," construct their nests on the branches, and in the hollows, of trees; the *columbae*, or "doves," are kept in dove-cots.

13.—16. 13. *Flavum Tiberim.* "The yellow Tiber." A recent traveller remarks, with regard to this epithet of the Tiber, "*Yellow* is an exceedingly undescriptive translation of that tawny colour, that mixture of

Ire dejectum monumenta Regis,
Templaque Vestae.

Iliae dum se nimium querenti
Jactat ultorem, vagus et sinistra

red, brown, grey, and yellow, which should answer to *flavus* here; but I may not deviate from the established phrase, nor do I know a better." (*Rome in the Nineteenth Century*, vol. i. p. 84.)—14. *Litore Etrusco.* The violence of the storm forced the waves of the Tiber from the upper or Tuscan shore, and caused an inundation on the lower bank, or left side, of the river, where Rome was situated.—15. *Monumenta Regis.* "The memorial of king Numa;" alluding to the palace of Numa, which, according to Plutarch, stood in the immediate vicinity of the temple of Vesta, and was distinct from his other residence on the Quirinal Hill. (*Plut. Vit. Numae*, 14.)—16. *Vestae.* What made the omen a peculiarly alarming one was, that the sacred fire was kept in this temple, on the preservation of which the safety of the empire was supposed, in a great measure, to depend. Compare Ovid, *Trist.* III. i. 29. "*Hic focus est Vestae, qui Pallada servat et ignem.*" If a vestal virgin allowed the sacred fire to be extinguished, she was scourged by the Pontifex Maximus. Such an accident was always esteemed most unlucky, and expiated by offering extraordinary sacrifices. The fire was lighted up again, not from another fire, but from the rays of the sun, in which manner it was renewed every year on the first of March, that day being anciently the beginning of the year. Compare Lipsius, *de Vesta et Vestalibus Syntagma.*

17—19. 17. *Iliae dum se*, &c. "While the god of the stream, lending too ready an ear to the wishes of his spouse, proudly shows himself an intemperate avenger to the complaining Ilia." The allusion is to Ilia, or Rea Silvia, the mother of Romulus and Remus, and the ancestress of Julius Caesar, whose assassination she is here represented as bewailing. Ancient authorities differ in relation to her fate. Ennius, cited by Porphyrion in his scholia on this ode, makes her to have been cast into the Tiber, previous to which she had become the bride of the Anio. Horace, on the contrary, speaks of her as having married the god of the Tiber, which he here designates, as *uxorius amnis*. Servius (*ad Aen.* i. 274.) alludes to this version of the fable as adopted by Horace and others. Acron also, in his scholia on the present passage, speaks of Ilia as having married the god of the Tiber. According to the account which he gives, Ilia was buried on the banks of the Anio, and the river, having overflowed its borders, carried her remains down to the Tiber: hence she was said to have espoused the deity of the last-mentioned stream. It may not be improper to add here a remark of Niebuhr's in relation to the name of this female. "The reading *Rhea*," observes the historian, "is a corruption introduced by the editors, who very unseasonably bethought themselves of the goddess: *rea* seems only to have signified the culprit, or the guilty woman; it reminds us of *rea femina*, which often occurs, particularly in Boccaccio." (Niebuhr's *Roman History*, vol. i. p. 176, 2d edit. *Hare and Thirlwall's transl.*)—*Nimium;* taken as an adjective, and referring to *ultorem*. It alludes to the violence of the inundation. Some commentators connect it as an adverb with *querenti*, "the too-complaining."

Labitur ripa, Jove non probante, u-
xorius amnis.

Audiet cives acuisse ferrum,
Quo graves Persae melius perirent;
Audiet pugnas, vitio parentum
Rara, juventus.

Quem vocet Divûm populus ruentis
Imperî rebus? prece qua fatigent
Virgines sanctae minus audientem
Carmina Vestam?

Cui dabit partes scelus expiandi
Jupiter? Tandem venias, precamur,
Nube candentes humeros amictus,
Augur Apollo;

Sive tu mavis, Erycina ridens,
Quam Jocus circum volat et Cupido;

—19. *Jove non probante.* Jupiter did not approve that the Tiber should undertake to avenge the death of Caesar, a task which he had reserved for Augustus.

22—27. 22. *Graves Persae.* "The formidable Parthians." Horace frequently uses the terms *Medi* and *Persae* to denote the Parthians. The Median preceded the Persian power, which, after the interval of the Grecian dominion, was succeeded by the Parthian empire. The epithet *graves* alludes to the defeat of Crassus, and the check of Marc Antony.—*Perirent* for *perituri fuissent.*—23. *Vitio parentum rara, juventus.* "Posterity thinned through the guilt of their fathers;" alluding to the excesses of the civil contest.—25. *Vocet,* for *invocet.*—*Ruentis imperî rebus.* "To the affairs of the falling empire."—*Rebus* by a Graecism for *ad res.* —26. *Prece qua.* "By what supplications."—27. *Virgines sanctae;* alluding to the vestal virgins.—*Minus audientem carmina.* "Turning a deaf ear to their solemn prayers." *Carmen* is frequently used to denote any set form of words, either in prose or verse.—As Julius Caesar was Pontifex Maximus at the time of his death, he was also, by virtue of his office, priest of Vesta; it being particularly incumbent on the Pontifex Maximus to exercise a superintending control over the rites of that goddess. Hence the anger of the goddess towards the Romans on account of Caesar's death.

29—39. 29. *Scelus.* "Our guilt;" alluding to the crimes of the civil wars.—31. *Nube candentes,* &c. "Having thy bright shoulders shrouded with a cloud." The gods, when they are pleased to manifest the selves to mortal eye, were generally, in poetic imagery, clothed with clouds, in order to hide, from mortal gaze, the excessive splendour of their presence.—32. *Augur Apollo.* "Apollo, god of prophecy."—33. *Erycina ridens.* "Smiling goddess of Eryx." Venus, so called from her temple on Mount Eryx in Sicily.—34. *Quam Jocus circum,* &c.

Sive neglectum genus et nepotes
Respicis, auctor,

Heu! nimis longo satiate ludo,
Quem juvat clamor galeaeque lēves,
Acer et Marsi peditis cruentum
Vultus in hostem;

Sive mutata juvenem figura,
Ales, in terris imitaris, almae
Filius Maiae, patiens vocari
Caesaris ultor:

Serus in coelum redeas, diuque
Laetus intersis populo Quirini,
Neve te, nostris vitiis iniquum,
Ocior aura

Tollat: hic magnos potius triumphos,
Hic ames dici Pater atque Princeps,

"Around whom hover Mirth and Love."—36. *Respicis.* "Thou again beholdest with a favouring eye." When the gods turned their eyes towards their worshippers, it was a sign of favour; when they averted them, of displeasure.—*Auctor.* "Founder of the Roman line." Addressed to Mars, as the reputed father of Romulus and Remus.—39. *Marsi.* The common texts have *Mauri.* But the people of Mauretania were never remarkable for their valour; and their cavalry besides were always decidedly superior to their infantry. The Marsi, on the other hand, were reputed to have been one of the most valiant nations of Italy.—*Cruentum.* This epithet beautifully describes the foe as transfixed by the weapon of the Marsian, and "weltering in his blood."

41—51. 41. *Sive mutata,* &c. "Or if, winged son of the benign Maia, having changed thy form, thou assumest that of a youthful hero on the earth." Mercury, the offspring of Jupiter and Maia, is here addressed. —*Juvenem.* Augustus.—43. *Patiens vocari,* &c. "Suffering thyself to be called the avenger of Caesar;" an imitation of the Greek idiom, for *te vocari Caesaris ultorem.*—46. *Laetus.* "Propitious."—47. *Iniquum.* "Offended at."—48. *Ocior aura.* "An untimely blast." The poet prays that the departure of Augustus for the skies may not be accelerated by the crimes and vices of his people.—49. *Magnos triumphos.* Augustus, in the month of August, A. U. C. 725, triumphed for three days in succession: on the first day, over the Pannonians, Dalmatians, Iapydae, and their neighbours, together with some Gallic and Germani tribes; on the second day, for the victory at Actium; on the third, for the reduction of Egypt. The successes over the Gauls and Germans had been obtained for him by his lieutenant C. Carinas.—50. *Pater atque Princeps.* Augustus is frequently styled on medals *Pater Patriae,* a title which the

Neu sinas Medos equitare inultos,
Te duce, Caesar.

CARMEN III
AD VIRGILIUM.

Sic te Diva, potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis praeter Iapyga,

succeeding emperors adopted from him.—51. *Medos.* "The eastern nations," alluding particularly to the Parthians. Compare note on line 22 of this ode.—*Equitare inultos.* "To transgress their limits with impunity." To make unpunished inroads into the Roman territory.

Ode III.—Addressed to the ship which was about to convey Virgil to the shores of Greece. The poet prays that the voyage may be a safe and propitious one : alarmed, however, at the same time, by the idea of the dangers which threaten his friend, he declaims against the inventor of navigation, and the daring boldness of mankind in general.—According to Heyne, (*Virgilii Vita per annos digesta,*) this ode would appear to have been written A. U. C. 735, when, as Donatus states, the bard of Mantua had determined to retire to Greece and Asia, and employ there the space of three years in correcting and completing the Aeneid. (Donat. *Virg. Vit.* § 51.) "*Anno vero quinquagesimo secundo,*" observes Donatus, "*ut ultimam manum Aeneidi imponeret, statuit in Graeciam et Asiam secedere, triennioque continuo omnem operam limationi dare, ut reliqua vita tantum philosophiae vacaret. Sed cum ingressus iter Athenis occurrisset Augusto, ab Oriente Romam revertenti, una cum Caesare redire statuit. Ac cum Megara, vicinum Athenis oppidum, visendi gratia peteret, languorem nactus est : quem non intermissa navigatio auxit, ita ut gravior indies, tandem Brundisium adventarit, ubi diebus paucis obiit, X. Kal. Octobr. C. Sentio, Q. Lucretio Coss.*'

1—4. 1. *Sic te Diva, potens Cypri,* &c. "O Ship, that owest to the shores of Attica Virgil entrusted by us to thy care, so may the goddess who rules over Cyprus, so may the brothers of Helen, bright luminaries, and the father of the winds, direct thy course ; all others being confined except Iapyx, that thou mayest give him up in safety to his destined haven, and preserve the one half of my soul." With *reddas* and *serves* understand *ut,* which stands in opposition to *sic.*—*Diva potens Cypri.* Venus. From her power over the sea, she was invoked by the Cnidians, as Εὔπλοια, the dispenser of favourable voyages. (*Pausan.* i. 1. 4.)—2. *Fratres Helenae ;* Castor and Pollux. It was the particular office of "the brothers of Helen" to bring aid to mariners in time of danger. They were identified by the ancients with those luminous appearances, resembling balls of fire, which are seen on the masts and yards of vessels before and after storms.—3. *Ventorum pater ;* Aeolus. The island in which he was

Navis, quae tibi creditum
Debes Virgilium finibus Atticis,
Reddas incolumem, precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Adriae
Major, tollere seu ponere vult freta.
Quem Mortis timuit gradum,
Qui rectis oculis monstra natantia,

fabled to have reigned was Strongyle, the modern *Stromboli*.—4. *Obstrictis aliis;* an allusion to the Homeric fable of Ulysses and his bag of adverse winds.—*Iapyga;* the west-north-west. It received its name from Iapygia, in Lower Italy; which country lay partly in the line of its direction. It was the most favourable wind for sailing from Brundisium towards the southern parts of Greece, the vessel having, in the course of her voyage to Attica, to double the promontories of Taenarus and Malea.

9—15. 9. *Illi robur et aes triplex,* &c. "That mortal had the strength of triple brass around his breast." *Robur et aes triplex* is here put for *robur aeris triplicis.*—12. *Africum;* the west-south-west-wind, answering to the Λίψ of the Greeks.—13. *Aquilonibus.* The term *Aquilo* denotes in strictness the wind which blows from the quarter directly opposite to that denominated Africus. A strict translation of both terms, however, would diminish, in the present instance, the poetic beauty of the passage. The whole may be rendered as follows: "The headlong fury of the south-west wind, contending with the north-eastern blasts."—14. *Tristes Hyadas.* "The rainy Hyades." The Hyades were seven of the fourteen daughters of Atlas, their remaining sisters being called Pleiades. These virgins bewailed so immoderately the death of their brother Hyas, who was devoured by a lion, that Jupiter, out of compassion, changed them into stars, and placed them in the head of Taurus, where they still retain their grief, their rising and setting being attended with heavy rains. Hence the epithet *tristes,* ("weeping," "rainy,") applied to them by the poet. —15. *Adriae.* Some commentators insist that *Adriae* is here used for the sea in general, because, as the Adriatic faces the south-east, the remark of Horace cannot be true of the south. In the age of the poet, however, the term *Adria* was used in a very extensive sense. The sea which it designated was considered as extending to the southern coast of Italy and the western shores of Greece, and the *Sinus Ionicus* (corresponding exactly with the present Gulf of Venice) was regarded merely as a part of it.

17—19. 17. *Quem Mortis timuit gradum.* "What path of death

Qui vidit mare turgidum et
  Infames scopulos Acroceraunia ?
Nequidquam Deus abscidit
  Prudens Oceano dissociabili
Terras, si tamen impiae
  Non tangenda rates transsiliunt vada.
Audax omnia perpeti
  Gens humana ruit per vetitum et nefas.
Audax Iapeti genus
  Ignem fraude mala gentibus intulit :
Post ignem aetheria domo
  Subductum, Macies et nova Febrium
Terris incubuit cohors :
  Semotique prius tarda necessitas
Leti corripuit gradum.
  Expertus vacuum Daedalus aëra
Pennis non homini datis.
  Perrupit Acheronta Herculeus labor.

did he fear ?" *i. e.* what kind of death. Equivalent to *quam viam ad Orcum.*—18. *Rectis oculis.* "With steady gaze," *i. e.* with fearless eye. Most editions read *siccis occulis*, which Bentley altered, on conjecture, to *rectis*. Others prefer *fixis oculis.*—19. *Et infames scopulos Acroceraunia.* "And the Acroceraunia, ill-famed cliffs." The Ceraunia were a chain of mountains along the coast of Northern Epirus, forming part of the boundary between it and Illyricum. That portion of the chain which extended beyond Oricum formed a bold promontory, and was termed Acroceraunia, (Ἀκροκεραύνια), from its summit (ἄκρα) being often struck by lightning (κεραυνός). This coast was much dreaded by the mariners of antiquity, because the mountains were supposed to attract storms; and Augustus narrowly escaped shipwreck here when returning from Actium. The Acroceraunia are now called *Monte Chimera.*

22—39. 22. *Dissociabili.* "Forbidding all intercourse." Taken in an active sense.—24. *Transsiliunt.* "Bound contemptuously over."—25. *Audax omnia perpeti.* A Greek construction : θρασὺς πάντα τλῆναι. "Boldly daring to encounter every hardship."—26. *Per vetitum et nefas.* "Through what is forbidden by all laws, both human and divine." The common text has *vetitum nefas*, which makes a disagreeable pleonasm.—27. *Audax Iapeti genus.* "The resolute son of Iapetus :" Prometheus.—28. *Fraude mala.* "By an unhappy fraud."—29. *Post ignem aetheria domo subductum.* "After the fire was drawn down by stealth from its mansion in the skies."—33. *Corripuit gradum.* "Accelerated its pace." We have here the remnant of an old tradition respecting the longer duration of life in primeval times.—34. *Expertus (est).* "Essayed."—36. *Perrupit Acheronta Herculeus labor.*

Nil mortalibus arduum est :
  Coelum ipsum petimus stultitia : neque
Per nostrum patimur scelus
  Iracunda Jovem ponere fulmina.

Archilochian Heptameter. Iambic trimeter catalectic.

CARMEN IV.

AD L. SEXTIUM.

Solvitur acris hiems grata vice veris et Favonî,
  Trahuntque siccas machinae carinas.
Ac neque jam stabulis gaudet pecus, aut arator igni ;
  Nec prata canis albicant pruinis.

"The toiling Hercules burst the barriers of the lower world ;" alluding to the descent of Hercules to the shades. Acheron is here put figuratively for Orcus. The expression *Herculeus labor* is a Graecism, and in imitation of the Homeric form βίη Ἡρακληείη (*Od.* xi. 600.) So also Κάστορος βία. (*Pind. Pyth.* xi. 93.) Τυδέος βία. (*Aesch. Sept. Cont. Theb.* 77.) &c.—38. *Coelum ;* alluding to the battle of the giants with the gods.

Ode IV.—The ode commences with a description of the return of Spring. After alluding to the pleasureable feelings attendant upon that delightful season of the year, the poet urges his friend Sextius, by a favourite Epicurean argument, to cherish the fleeting hour, since the night of the grave would soon close around him, and bring all enjoyment to an end.

The transition in this ode, at the 13th line, has been censured by some as too abrupt. It only wears this appearance, however, to those who are unacquainted with ancient customs and the associated feelings of the Romans. "To one who did not know," observes Mr. Dunlop, "that the mortuary festivals almost immediately succeeded those of Faunus, the lines in question might appear disjointed and incongruous. But to a Roman, who at once could trace the association in the mind of the poet, the sudden transition from gaiety to gloom would seem but an echo of the sentiment which he himself annually experienced."

1—4. 1. *Solvitur acris hiems*, &c. "Severe winter is melting away beneath the pleasing change of Spring and the western breeze."—*Veris.* The Spring commenced, according to Varro, (*de Re Rust.* i. 28,) on the 7th day before the Ides of February, (7th Feb.) on which day, according to Columella, the wind Favonius began to blow.—*Favonî.* The wind Favonius received its name either from its being *favourable* to vegetation (*favens geniturae*), or from its *fostering* the grain sown in the earth (*fovens sata*).—2. *Trahunt.* "Drag down to the sea." As the ancients seldom prosecuted any voyages in winter, their ships during that season were generally drawn up on land, and stood on the shore supported by props. When the season for navigation returned, they were drawn to the water by means of ropes and levers, with rollers placed below.—3. *Igni.*

Jam Cytherea choros ducit Venus, imminente Luna:
Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede; dum graves Cyclopum
Vulcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae.
Nunc et in umbrosis Fauno decet immolare lucis,
Seu poscat agna, sive malit haedo.
Pallida Mors aequo pulsat pede pauperum tabernas
Regumque turres. O beate Sexti,

"In his station by the fire-side."—4. *Canis pruinis.* With the hoar-frost." *Pruina* is from the Greek πρωΐνη.

5—7. 5. *Cytherea.* "The goddess of Cythera." Venus, so called from the island of Cythera, now *Cerigo*, near the promontory of Malea, in the vicinity of which island she was fabled to have risen from the sea.—*Choros ducit.* "Leads up the dances."—*Imminente Luna.* "Under the full light of the moon." The moon is here described as being directly over head, and, by a beautiful poetic image, *threatening*, as it were, to fall.—6. *Junctaeque Nymphis Gratiae decentes.* "And the Graces-arbitresses of all that is lovely and becoming, joined hand in hand with the Nymphs." We have no single epithet in our language which fully expresses the meaning of *decentes* in this and similar passages. The idea intended to be conveyed is analogous to that implied in the τὸ καλόν of the Greeks: "*omne quod pulchrum et decorum est.*"—7. *Dum graves Cyclopum*, &c. "While glowing Vulcan kindles up the laborious forges of the Cyclops." The epithet *ardens* is here equivalent to *flammis relucens*, and beautifully describes the person of the god as glowing amid the light which streams from his forge. Horace is thought to have imitated in this passage some Greek poet of Sicily, who, in depicting the approach of Spring, lays the scene in his native island, with Mount Aetna smoking in the distant horizon. The interior of the mountain is the fabled scene of Vulcan's labours; and here he is busily employed in forging thunderbolts for the monarch of the skies to hurl during the storms of Spring, which are of frequent occurrence in that climate.

9—12. 9. *Nitidum.* "Shining with unguents."—*Caput impedire.* At the banquets and festive meetings of the ancients, the guests were crowned with garlands of flowers, herbs, or leaves, tied and adorned with ribands, or with the inner rind of the linden tree. These crowns, it was thought, prevented intoxication.—*Myrto.* The myrtle was sacred to Venus.—10. *Solutae.* "Freed from the fetters of winter."—11. *Fauno.* Faunus, the guardian of the fields and flocks, had two annual festivals called *Faunalia*, one on the Ides (13th) of February, and the other on the Nones (5th) of December. Both were marked by great hilarity and joy.—12. *Seu poscat agna*, &c. "Either with a lamb, if he demand one, or with a kid, if he prefer that offering."

13—16. 13. *Pallida Mors*, &c. "Pale death, advancing with impartial footstep, knocks for admittance at the cottages of the poor, and the

Vitae summa brevis spem nos vetat inchoare longam.
Jam te premet nox, fabulaeque Manes,
Et domus exilis Plutonia: quo simul mearis,
Nec regna vini sortiere talis,
Nec tenerum Lycidan mirabere, quo calet juventus
Nunc omnis, et mox virgines tepebunt.

CARMEN V.

AD PYRRHAM.

Quis multa gracilis te puer in rosa
Perfusus liquidis urguet odoribus

lofty dwellings of the rich." Horace uses the term *rex* as equivalent to *beatus* or *dives*. As regards the apparent want of connexion between this portion of the ode, and that which immediately precedes, compare what has been said in the introductory remarks.—15. *Inchoare.* "Day after day to renew."—16. *Jam te premet nox,* &c. The passage may be paraphrased as follows: "Soon will the night of the grave descend upon thee, and the manes of fable crowd around, and the shadowy home of Pluto become also thine own." The zeugma in the verb *premo*, by which it is made to assume a new meaning in each clause of the sentence, is worthy of notice. By "the manes of fable" are meant, the shades of the departed, often made the theme of the wildest fictions of poetry. Some commentators, however, understand the expression in its literal sense, "the manes of whom all is fable," and suppose it to imply the disbelief of a future state.

17—18. 17. *Simul,* for *Simul ac.*—18. *Talis.* This may either be the adjective, or else the ablative plural, of *talus*. If the former, the meaning of the passage will be, "Thou shalt neither cast lots for the sovereignty of such wine as we have here, nor," &c. Whereas, if *talis* be regarded as a noun, the interpretation will be, "Thou shalt neither cast lots with the dice for the sovereignty of wine, nor," &c. This latter mode of rendering the passage is the more usual one, but the other is certainly more animated and poetical, and more in accordance, too, with the very early and curious belief of the Greeks and Romans in relation to a future state. They believed that the souls of the departed, with the exception of those who had offended against the majesty of the gods, were occupied in the lower world with the unreal performance of the same actions which had formed their chief object of pursuit in the regions of day. Thus the friend of Horace will still quaff his wine in the shades, but the cup and its contents will be, like their possessor, a shadow and a dream: it will not be *such* wine as he drank upon the earth. As regards the expression, "sovereignty of wine," it means nothing more than the office of *arbiter bibendi*, or "toast-master." (Compare Ode II. vii. 25.)

Ode V.—Pyrrha, having secured the affections of a new admirer, is addressed by the poet, who had himself experienced her inconstancy

Grato, Pyrrha, sub antro?
Cui flavam religas comam,
Simplex munditiis? Heu! quoties fidem
Mutatosque Deos flebit, et aspera
Nigris aequora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem
Sperat, nescius aurae
Fallacis. Miseri, quibus

Intentata nites! Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris Deo.

and faithlessness. He compares her youthful lover to one whom a sudden and dangerous tempest threatens to surprise on the deep; himself to the mariner just rescued from the perils of shipwreck.

1—5. 1. *Multa in rosa.* "Crowned with many a rose." An imitation of the Greek idiom, ἐν στεφάνοις εἶναι (Eurip. *Herc. Fur.* 677).—2. *Urguet.* Understand *te.* "Prefers unto thee his impassioned suit." *Urguet* would seem to imply an affected coyness and reserve on the part of Pyrrha, in order to elicit more powerfully the feelings of him who addresses her.—5. *Simplex munditiis.* "With simple elegance." Plain in thy neatness. (Milton.)—*Fidem mutatosque deos.* "Thy broken faith, and the gods adverse to his prayer." The gods, who once seemed to smile upon his suit, are now, under the epithet of "*mutati*, altered," represented as frowning upon it.

—12. 7. *Nigris ventis.* "With blackening clouds." The epithet *nigri*, here applied to the winds, is equivalent to "*coelum nigrum reddentes.*"—8. *Emirabitur insolens.* "Unaccustomed to the sight shall be lost in wonder at."—9. *Aurea.* "All golden;" *i. e.* possessing a heart swayed by the purest affection towards him.—10. *Vacuam.* "Free from all attachment to another."—11. *Nescius aurae fallacis.* Pyrrha is likened, in point of fickleness, to the wind.—12. *Nites.* An idea borrowed from the appearance presented by the sea when reposing in a calm, its treacherous waters sparkling beneath the rays of the sun.

13. *Me tabula sacer*, &c. Mariners rescued from the dangers of shipwreck were accustomed to suspend some votive tablet or picture, together with their moist vestments, in the temple of the god by whose interposition they believed themselves to have been saved. In these paintings the storm, and the circumstances attending their escape, were carefully delineated. Ruined mariners frequently carried such pictures about with them, in order to excite the compassion of those whom they chanced to meet, describing at the same time, in songs, the particulars of their story. Horace, in like manner, speaks of the votive tablet

Ænianche Trinetic. or Gigaurie.

CARMEN VI.

AD AGRIPPAM.

SCRIBERIS Vario fortis et hostium
Victor, Maeonii carminis aliti,

which gratitude has prompted him to offer in thought, his peace of mind having been nearly shipwrecked by the brilliant but dangerous beauty of Pyrrha.

ODE VI.—M. Vipsanius Agrippa, to whom this ode is addressed, is thought to have complained of the silence which Horace had preserved in relation to him throughout his various pieces. The poet seeks to justify himself on the ground of his utter inability to handle so lofty a theme. "Varius will sing thy praises, Agrippa, with all the fire of a second Homer. For my own part, I would as soon attempt to describe in poetic numbers the god of battle, or any of the heroes of the Iliad, as undertake to tell of thy fame and that of the royal Caesar." The language, however, in which the bard's excuse is conveyed, while it speaks a high eulogium on the characters of Augustus and Agrippa, proves at the same time how well qualified he was to execute the task which he declines.

Sanadon, without the least shadow of probability, endeavours to trace an allegorical meaning throughout the entire ode. He supposes Pollio to be meant by Achilles; Agrippa and Messala, by the phrase *duplicis Ulixei*; Antony and Cleopatra, by the "house of Pelops;" Statilius Taurus, by the god Mars; Marcus Titius, by Meriones, and Maecenas, by the son of Tydeus.

1. *Scriberis Vario*, &c. "Thou shalt be celebrated by Varius, a bird of Maeonian strain, as valiant," &c. *Vario* and *aliti* are datives, put by a Graecism for ablatives. The poet to whom Horace here alludes, and who is again mentioned on several occasions, was Lucius Varius, famed for his epic and tragic productions. Quintilian (x. 1.) asserts, that a tragedy of his, entitled "Thyestes," was deserving of being compared with any of the Grecian models. He composed also a panegyric on Augustus, of which the ancient writers speak in terms of high commendation. Macrobius (*Saturn*. vi. 1.) has preserved some fragments of a poem of his on death. Varius was one of the friends who introduced Horace to the notice of Maecenas, and, along with Plotius Tucca, was entrusted by Augustus with the revision of the Aeneid. It is evident that this latter poem could not have yet appeared when Horace composed the present ode, since he would never certainly, in that event, have given Varius the preference to Virgil. For an account of the literary imposture of Heerkens, in relation to a supposed tragedy of Varius's, entitled *Tereus*, consult Schoell, *Hist. Lit. Rom.* vol. i. 212. *seqq.*

2—5. 2. *Maeonii carminis aliti.* The epithet "Maeonian," contains an allusion to Homer, who was generally supposed to have been born near Smyrna, and to have been consequently of Maeonian (*i. e.* Lydian) descent. The term *aliti* refers to a custom in which the ancient poets

Quam rem cunque ferox navibus aut equis
  Miles, te duce, gesserit.

Nos, Agrippa, neque haec dicere, nec gravem
Pelidae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
  Nec saevam Pelopis domum

Conamur, tenues grandia: dum pudor
Imbellisque lyrae Musa potens vetat
Laudes egregii Caesaris et tuas
  Culpa deterere ingenî.

Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troïo
Nigrum Merionen? aut ope Palladis
  Tydiden Superis parem?

Nos convivia, nos proelia virginum
Sectis in juvenes unguibus acrium
Cantamus, vacui, sive quid urimur,
  Non praeter solitum leves.

often indulged of likening themselves to the eagle and the swan.—3. *Quam rem cunque.* "For whatever exploit;" *i. e. quod attinet ad rem quamcunque*, &c.—5. *Agrippa.* M. Vipsanius Agrippa, a celebrated Roman of humble origin, but who raised himself by his civil and military talents to some of the highest offices in the empire. He gained two celebrated naval victories for Augustus; the one at Actium, and the other over the fleet of Sextus Pompeius, near Mylae off the coast of Sicily. Agrippa was distinguished also for his successes in Gaul and Germany. He became eventually the son-in-law of the emperor, having married, at his request, Julia, the widow of Marcellus. The Pantheon was erected by him.

5—12. 5. *Nec gravem Pelidae stomachum*, &c. "Nor the fierce resentment of the unrelenting son of Peleus," alluding to the wrath of Achilles, the basis of the Iliad, and his beholding unmoved, amid his anger against Agamemnon, the distresses and slaughter of his countrymen. —7. *Nec cursus duplicis*, &c. "The wanderings of the crafty Ulysses." —8. *Saevam Pelopis domum.* Atreus, Thyestes, Agamemnon, Orestes, &c. the subjects of tragedies.—10. *Imbellisque lyrae Musa potens.* "And the Muse that sways the peaceful lyre;" alluding to his own inferiority in epic strain, and his being better qualified to handle sportive and amatory themes.—12. *Culpa deterere ingenî.* "To diminish (*i. e.* weaken) by any want of talent on our part."

14—20. 14. *Digne.* "In strains worthy of the theme."—15. *Merionen.* Meriones, charioteer and friend of Idomeneus.—16. *Tydiden.* Diomede, son of Tydeus.—*Superis parem.* "A match for the inhabit-

dactylic tetram: à post.

CARMEN VII.

AD MUNATIUM PLANCUM.

Laudabunt alii claram Rhodon, aut Mitylenen,
Aut Epheson, bimarisve Corinthi

ants of the skies." Alluding to the wounds inflicted on Venus and Mars by the Grecian warrior.—17. *Nos convivia*, &c. "We, whether free from all attachment to another, or whether we burn with any passion, with our wonted exemption from care, sing of banquets; we sing of the contests of maidens, briskly assailing with pared nails their youthful admirers."—18. *Sectis*. Bentley conjectures *strictis*, which conveys, however, rather the idea of a serious contest.

Ode VII. — Addressed to L. Munatius Plancus, who had become suspected by Augustus of disaffection, and meditated, in consequence, retiring from Italy to some one of the Grecian cities. As far as can be conjectured from the present ode, Plancus had communicated his intention to Horace, and the poet now seeks to dissuade him from the step; but in such a way, however, as not to endanger his own standing with the emperor. The train of thought appears to be as follows: "I leave it to others to celebrate the far-famed cities and regions of the rest of the world: My admiration is wholly engrossed by the beautiful scenery around the banks and falls of the Anio." (He here refrains from adding, "Betake yourself, Plancus, to that lovely spot," but merely subjoins:) "The south wind, my friend, does not always veil the sky with clouds. Do you therefore bear up manfully under misfortune, and, wherever you may dwell, chase away the cares of life with mellow wine, taking Teucer as an example of patient endurance worthy of all imitation."

1. *Laudabunt alii*. "Others are wont to praise." This peculiar usage of the future is in imitation of a Greek idiom, of no unfrequent occurrence: thus ἀτιμήσουσι (*Hes.* Ἔργα καὶ Ἡμέραι, 185.) for ἀτιμᾶν φιλοῦσι, and μέμψονται (*id. ibid.* 186.) for μέμφεσθαι φιλοῦσι. For other examples, compare Graevius, *Lect. Hes.* 5. and Matthiae, *G. G.* § 503. 4.

Claram Rhodon. "The sunny Rhodes." The epithet *claram* is here commonly rendered by "illustrious," which weakens the force of the line by its generality, and is decidedly at variance with the well-known skill displayed by Horace in the selection of his epithets. The interpretation which we have assigned to the word, is in full accordance with a passage of Lucan: (viii. 248.) "*Claramque reliquit sole Rhodon.*" Pliny (*Hist. Nat.* ii. 62.) informs us of a boast on the part of the Rhodians, that not a day passed during which their island was not illumined for an hour at least by the rays of the sun, to which luminary it was sacred.—*Mitylenen.* Mitylene, the capital of Lesbos, and birth-place of Pittacus, Alcaeus, Sappho, and other distinguished individuals. Cicero, in speaking of this city, (2 *Orat. in Rull.* 14,) says, "*Urbs et natura, et situ, et descriptione aedificiorum, et pulchritudine, in primis nobilis.*"

2—4. 2. *Epheson*. Ephesus, a celebrated city of Ionia, in Asia

Moenia, vel Baccho Thebas, vel Apolline Delphos
  Insignes, aut Thessala Tempe.
Sunt, quibus unum opus est, intactae Palladis arces
  Carmine perpetuo celebrare,
Indeque decerptam fronti praeponere olivam.
  Plurimus, in Junonis honorem,
Aptum dicit equis Argos, ditesque Mycenas.
  Me nec tam patiens Lacedaemon,
Nec tam Larissae percussit campus opimae,
  Quam domus Albuneae resonantis,

Minor, famed for its temple and worship of Diana.—*Bimarisve Corinthi moenia.* "Or the walls of Corinth, situate between two arms of the sea." Corinth lay on the isthmus of the same name, between the Sinus Corinthiacus (Gulf of *Lepanto*) on the west, and the Sinus Saronicus (Gulf of *Engia*) on the south-east. Its position was admirably adapted for commerce.—3. *Vel Baccho Thebas,* &c. "Or Thebes ennobled by Bacchus, or Delphi by Apollo." Thebes, the capital of Boeotia, was the fabled scene of the birth and nurture of Bacchus.—Delphi was famed for its oracle of Apollo. The city was situate on the southern side of Mount Parnassus.—4. *Tempe.* The Greek accusative plural, Τέμπη, contracted from Τέμπεα. Tempe was a beautiful valley in Thessaly, between the mountains Ossa and Olympus, through which flowed the Peneus.

5—7. 5. *Intactae Palladis arces.* "The citadel of the Virgin Pallas;" alluding to the Acropolis of Athens, sacred to Minerva.—7. *Indeque decerptam fronti,* &c. "And to place around their brow the olive crown, deserved and gathered by them for celebrating such a theme." The olive was sacred to Minerva.—Some editions read "*Undique*" for "*Indeque,*" and the meaning will then be, "To place around their brow the olive crown deserved and gathered by numerous other bards." The common lection, *Undique decerptae frondi,* &c. must be rendered, "To prefer the olive-leaf to every other that is gathered."

9—11. 9. *Aptum equis Argos.* "Argos, well-fitted for the nurture of steeds." An imitation of the language of Homer, Ἄργεος ἱπποβότοιο. (*Il.* ii. 287.)—*Ditesque Mycenas.* Compare Sophocles, (*Electr.* 9.) Μυκήνας τὰς πολυχρύσους.—10. *Patiens Lacedaemon;* alluding to the patient endurance of the Spartans under the severe institutions of Lycurgus.—11. *Larissae campus opimae.* Larissa, the old Pelasgic capital of Thessaly, was situate on the Peneus, and famed for the rich and fertile territory in which it stood.—*Tam percussit.* "Has struck with such warm admiration."

12. *Domus Albuneae resonantis.* "The home of Albunea, re-echoing to the roar of waters." Commentators and tourists are divided in opinion respecting the *domus Albuneae.* The general impression, however, seems to be, that the temple of the Sibyl, on the summit of the cliff at Tibur, (now *Tivoli,*) and overhanging the cascade, presents the fairest claim to this distinction. It is described as being at the present day a most beautiful ruin. "This beautiful temple," observes a recent

Et praeceps Anio, ac Tiburni lucus, et uda
Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila coelo
Saepe Notus, neque parturit imbres
Perpetuos: sic tu sapiens finire memento
Tristitiam vitaeque labores
Molli, Plance, mero: seu te fulgentia signis
Castra tenent, seu densa tenebit

traveller, "which stands on the very spot where the eye of taste would have placed it, and on which it ever reposes with delight, is one of the most attractive features of the scene, and perhaps gives to Tivoli its greatest charm." (*Rome in the Nineteenth Century*, vol. ii. p. 398. *Am. ed.*) Among the arguments in favour of the opinion above stated, it may be remarked, that Varro, as quoted by Lactantius, (*de Falsa Rel.* i. 6,) gives a list of the ancient Sibyls, and, among them, enumerates the one at Tibur, surnamed Albunea, as the tenth and last. He farther states that she was worshipped at Tibur, on the banks of the Anio. Suidas also says, Δεκάτη ἡ Τιβουρτία, ὀνόματι Ἀλβουναῖα. Eustace is in favour of the "Grotto of Neptune," as it is called at the present day; a cavern in the rock, to which travellers descend in order to view the second fall of the Anio. (*Class. Tour.* vol. ii. p. 79. *Family Library ed.*) Others again suppose that the *domus Albuneae* was in the neighbourhood of the *Aquae Albulae*, sulphureous lakes, or now rather pools, close to the *Via Tiburtina*, leading from Rome to Tibur; and it is said, in defence of this opinion, that, in consequence of the hollow ground in the vicinity returning an echo to the footsteps, the spot obtained from Horace the epithet of *resonantis*. (Spence's *Polymetis.*) The idea is certainly an ingenious one; but it is conceived that such a situation would give rise to feelings of insecurity rather than of pleasure.

13—15. 13. *Praeceps Anio.* "The headlong Anio." This river, now the *Teverone*, is famed for its beautiful cascades, near the ancient town of Tibur, now *Tivoli*.—*Tiburni lucus.* This grove, in the vicinity of Tibur, took its name from Tiburnus, who had here divine honours paid to his memory. Tradition made him, in conjunction with his brothers Catillus and Coras, (all three being sons of Amphiaraus,) to have led an Argive colony to the spot and founded Tibur.—15. *Albus ut obscuro.* Some editions make this the commencement of a new ode, on account of the apparent want of connexion between this part and what precedes; but consult the introductory remarks to the present ode, where the connexion is fully shown. By the *Albus Notus*, "the clear south wind," is meant the Λευκόνοτος, or Ἀργέστης Νότος (*Il.* xi. 306.) of the Greeks. This wind, though for the most part a moist and damp one, whence its name (νότος, a νοτίς, "moisture, humidity,") in certain seasons of the year well merited the appellation here given it by Horace, producing clear and serene weather.—*Deterget.* "Chases away;" literally, "wipes away."

19—22. 19. *Molli mero.* "with mellow wine." Some editions place a comma after *tristitiam* in the previous line, and regard *molli* as a verb in the imperative: "and soften the toils of life, O Plancus, with

Tiburis umbra tui. Teucer Salamina patremque
Quum fugeret, tamen uda Lyaeo
Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
Quo nos cunque feret melior Fortuna parente,
Ibimus, o socii comitesque!
Nil desperandum Teucro duce et auspice Teucro;
Certus enim promisit Apollo
Ambiguam tellure nova Salamina futuram.
O fortes, pejoraque passi
Mecum saepe viri, nunc vino pellite curas:
Cras ingens iterabimus aequor.

CARMEN VIII.

AD LYDIAM.

Lydia, dic, per omnes
Te deos oro, Sybarin cur properas amando

wine."—21. *Tui;* alluding either to its being one of his favourite places of retreat, or, more probably, to the villa which he possessed there.—*Teucer.* Son of Telamon, king of Salamis, and brother of Ajax. Returning from the Trojan war, he was banished by his father for not having avenged his brother's death. Having sailed, in consequence of this, to Cyprus, he there built a town called Salamis, after the name of his native city and island.—22. *Lyaeo.* "With wine." Lyaeus is from the Greek Λυαῖος, an appellation given to Bacchus, in allusion to his *freeing* the mind from care. (Λύειν, "to loosen, to free.") Compare the Latin epithet *Liber,* "*qui liberat a cura.*"

23—32. 23. *Populea.* The poplar was sacred to Hercules. Teucer wears a crown of it on the present occasion, either as a general badge of a hero, or because he was offering a sacrifice to Hercules. The white or silver poplar is the species here meant.—26. *O socii comitesque.* "O companions in arms and followers." *Socii* refers to the chieftains who were his companions; *comites,* to their respective followers.—27. *Auspice Teucro.* "Under the auspices of Teucer."—29. *Ambiguam tellure nova,* &c. "That Salamis will become a name of ambiguous import by reason of a new land." A new city of Salamis shall arise in a new land; (Cyprus;) so that whenever hereafter the name is mentioned, men will be in doubt, for the moment, whether the parent city is meant, in the island of the same name, or the colony in Cyprus.—32. *Cras ingens iterabimus aequor.* "On the morrow, we will again traverse the mighty surface of the deep." They had just returned from the Trojan war, and were now a second time to encounter the dangers of ocean.

Ode VIII.—Addressed to Lydia, and reproaching her for detaining the young Sybaris, by her alluring arts, from the manly exercises in which he had been accustomed to distinguish himself.

Perdere? cur apricum
 Oderit Campum, patiens pulveris atque solis?
Cur neque militaris
 Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
 Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino
 Cautius vitat? neque jam livida gestat armis
Brachia, saepe disco,
 Saepe trans finem jaculo nobilis expedito?

2—5. 2. *Amando.* "By thy love."—4. *Campum;* alluding to the Campus Martius, the scene of the gymnastic exercises of the Roman youth. —*Patiens pulveris atque solis.* "Though once able to endure the dust and the heat."—5. *Militaris.* "In martial array." Among the sports of the Roman youth, were some in which they imitated the costume and movements of regular soldiery.

6.—9. 6. *Aequales.* "His companions in years." Analogous to the Greek τοὺς ἥλικας.—*Gallica nec lupatis*, &c. "Nor manages the Gallic steeds with curbs fashioned like the teeth of wolves." The Gallic steeds were held in high estimation by the Romans. Tacitus (*Ann.* ii. 5.) speaks of Gaul's being at one time almost drained of its horses: "*fessas Gallias ministrandis equis.*" They were, however, so fierce and spirited a breed as to render necessary the employment of "*frena lupata.*" *i. e.* curbs armed with iron points resembling the teeth of wolves. Compare the corresponding Greek terms λύκοι and ἐχῖνοι. Schneider, *Wörterb. s. v.*—8. *Flavum Tiberim.* Compare Explanatory Notes, Ode ii. 13. of this book.—*Olivum.* "The oil of the ring." Wax was commonly mixed with it, and the composition was then termed *ceroma* (κήρωμα). With this the wrestlers were anointed in order to give pliability to their limbs, and, after anointing their bodies, were covered with dust, for the purpose of affording their antagonists a better hold. (Compare Lucian, *de Gymnasiis*, vol. vii. p. 189. *ed. Bip.*) The term *ceroma* (κήρωμα) is sometimes in consequence used for the ring itself. (Compare Plutarch, *An seni sit ger. resp.* vol. xii. p. 119. *ed. Hutten.* Seneca, *Brevit. Vit.* 12. Plin. *Hist. Nat.* xxxv. 2.)

10—16. 10. *Armis.* "By martial exercises."—11. *Saepe disco*, &c. "Though famed for the discus often cast, for the javelin often hurled, beyond the mark." The discus (δίσκος) or quoit was round, flat, and perforated in the centre. It was made either of iron, brass, lead, or stone, and was usually of great weight. Some authorities are in favour of a central aperture, others are silent on this head. The Romans borrowed this exercise from the Greeks, and among the latter the Lacedaemonians were particularly attached to it.—12. *Expedito.* This term carries with it the idea of great skill, as evinced by the *ease* of performing these exercises.—13. *Ut marinae*, &c.; alluding to the story of Achilles having been concealed in female vestments at the court of Lycomedes, king of Scyros, in order to avoid going to the Trojan war.—14. *Sub lacrimosa Trojae funera*, "On the eve of the mournful carnage of Troy;" *i. e.* in the midst

Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Trojae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

CARMEN IX.

AD THALIARCHUM.

Vides, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto?

of the preparations for the Trojan war.—15. *Virilis cultus.* "Manly attire."—16. *In caedem et Lycias catervas.* A hendiadys. "To the slaughter of the Trojan bands." *Lycias* is here equivalent to *Trojanas,* and refers to the collected forces of the Trojans and their allies.

Ode IX.—Addressed to Thaliarchus, whom some event had robbed of his peace of mind. The poet exhorts his friend to banish care from his breast, and, notwithstanding the pressure of misfortune, and the gloomy severity of the winter season, which then prevailed, to enjoy the present hour, and leave the rest to the gods.

The commencement of this ode would appear to have been imitated from Alcaeus.

2. *Soracte.* Mount Soracte lay to the south-east of Falerii, in the territory of the Falisci, a part of ancient Etruria. It is now called *Monte S. Silvestro,* or as it is by modern corruption sometimes termed, *Sant' Oreste.* On the summit was a temple and grove, dedicated to Apollo, to whom an annual sacrifice was offered by the people of the country, distinguished by the name of Hirpii, who were on that account held sacred, and exempted from military service and other public duties. (Plin. *Hist. Nat.* vii. 2.) The sacrifice consisted in their passing over heaps of red-hot embers, without being much injured by the fire. (Compare Virgil, *Aen.* xi. 785. *Sil. Ital.* v. 175.)

3. *Laborantes.* This epithet beautifully describes the forests as struggling and bending beneath the weight of the superincumbent ice and snow. As regards the present climate of Italy, which is thought from this and other passages of the ancient writers to have undergone a material change, the following remarks may not prove unacceptable. "It has been thought by some modern writers," observes Mr. Cramer (referring to L'Abbé du Bos, "*Réflex. sur la Poësie et sur la Peinture,*" vol. ii. p. 298, and L'Abbé Longuerue, cited by Gibbon, "*Miscellaneous Works,*" vol. iii. p. 245), "that the climate and temperature of Italy have undergone some change during the lapse of ages: that the neighbourhood of Rome, for instance, was colder than it is at present. This opinion seems founded on some passages of Horace (*Ode* i. 9. *Epist.* i.

Dissolve frigus, ligna super foco
Large reponens; atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.

Permitte Divis caetera: qui simul
Stravere ventos aequore fervido
Deproeliantes, nec cupressi
Nec veteres agitantur orni.

Quid sit futurum cras, fuge quaerere: et
Quem Fors dierum cunque dabit, lucro
Appone: nec dulces amores
Sperne, puer, neque tu choreas,

Donec virenti canities abest
Morosa. Nunc et Campus et areae,

vii. 10.) and Juvenal, (*Sat.* vi. 521,) in which mention is made of the Tiber as being frozen, and of the rest of the country as exhibiting all the severity of winter. But these are circumstances which happen as often in the present day as in the time of Horace; nor is it a very uncommon thing to see snow in the streets of Rome in March, or even April. I witnessed a fall of snow there, on the 12th of April, 1817. Whatever change may have taken place in some districts is probably owing to the clearing away of great forests, or the draining of marshes, as in Lombardy, which must be allowed to be a much better cultivated and more populous country than it was in the time of the Romans. On the other hand, great portions of land now remain uncultivated which were once productive and thickly inhabited. The Campagna di Roma, part of Tuscany, and a great portion of Calabria, are instances of the latter change." (*Description of Ancient Italy*, vol. i. p. 10.)

3—10. 3. *Gelu acuto.* "By reason of the keen frost."—5. *Dissolve frigus.* "Dispel the cold."—6. *Benignius.* "More plentifully." Regarded by some as an adjective, agreeing with *merum*: "Rendered more mellow by age."—7. *Sabina diota.* "From the Sabine jar." The vessel is here called Sabine, from its containing wine made in the country of the Sabines. The *diota* received its name from its having two handles or ears (δίς and οὖς). It contained generally forty-eight sextarii, about twenty-seven quarts English measure.—9. *Qui simul stravere*, &c. "For, as soon as they have lulled," &c. The relative is here elegantly used to introduce a sentence, instead of a personal pronoun with a particle.—10. *Aequore fervido.* "Over the boiling surface of the deep."

13—24. 13. *Fuge quaerere.* "Avoid inquiring." Seek not to know.—14. *Quem Fors dierum cunque dabit.* A tmesis for *quodcunque dierum fors dabit.*—*Lucro appone.* "Set down as gain."—16. *Puer.* "While still young."—*Neque tu choreas.* The use, or rather repetition, of the pronoun before *choreas* is extremely elegant, and in imitation of the Greek.—17. *Donec virenti*, &c. "As long as morose old age is absent

C

Lenesque sub noctem susurri
Compositâ repetantur horâ:

Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

CARMEN X.

AD MERCURIUM.

Mercuri, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus, et decorae
More palaestrae:

from thee, still blooming with youth."—18. *Campus et areae.* "Rambles both in the Campus Martius and along the public walks." By *areae* are here meant those parts of the city that were free from buildings, the same probably as the squares and parks of modern days, where young lovers were fond of strolling.—19. *Sub noctem.* "At the approach of evening."—21. *Nunc et latentis*, &c. The order of the construction is, *et nunc gratus risus* (repetatur) *ab intimo angulo, proditor latentis puellae.* The verb *repetatur* is understood. The poet alludes to some youthful sport, by the rules of which a forfeit was exacted from the person whose place of concealment was discovered, whether by the ingenuity of another, or the voluntary act of the party concealed.—24. *Male pertinaci.* "Faintly resisting." Pretending only to oppose.

Ode X.—In praise of Mercury. Imitated, according to the scholiast Porphyrion, from the Greek poet Alcaeus.

1—6. 1. *Facunde.* Mercury was regarded as the inventor of language, and the god of eloquence.—*Nepos Atlantis.* Mercury was the fabled son of Maia, one of the daughters of Atlas: the word *Atlantis* must be pronounced here *A-tlantis*, in order to keep the penultimate foot a trochee. This peculiar division of syllables is imitated from the Greek. Thus *στά-θμα*, (Soph. *Philoct.* 490,) *τέ-κνον*, (*ib.* 874,) *τέ-χνην*, (*id. Trach.* 629,) &c.—2. *Feros cultus hominum recentum.* "The savage manners of the early race of men." The ancients believed that the early state of mankind was but little removed from that of the brutes. (Compare Horace, *Serm.* i. iii. 99. *seqq.*)—3. *Voce.* "By the gift of language."—*Catus.* "Wisely." Mercury wisely thought, that nothing would sooner improve and soften down the savage manners of the primitive race of men than mutual intercourse, and the interchange of ideas by means of language.—*Decorae more palaestrae.* "By the institution of the grace-bestowing palaestra." The epithet *decorae* is here used to denote the effect produced on the human frame by gymnastic exer-

Te canam, magni Jovis et deorum
Nuntium, curvaeque lyrae parentem;
Callidum, quidquid placuit, jocoso
Condere furto.

Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci
Voce dum terret, viduus pharetra
Risit Apollo.

cises.—6. *Curvae lyrae parentem.* "Parent of the bending lyre." Mercury (*Hymn. in Merc.* 20. *seqq.*) is said, while still an infant, to have formed the lyre from a tortoise which he found in his path, stretching seven strings over the hollow shell (ἑπτὰ δὲ συμφώνους ὀΐων ἐτανύσσατο χορδάς). Hence the epithets Ἑρμαίη and Κυλληναίη, which are applied to this instrument, and hence also the custom of designating it by the terms χέλυς, *chelys*, *testudo*, &c. Compare Gray, (*Progress of Poesy*,) "Enchanting shell." Another, and probably less accurate account, makes this deity to have discovered on the banks of the Nile, after the subsiding of an inundation, the shell of a tortoise with nothing remaining of the body but the sinews: these, when touched, emitted a musical sound, and gave Mercury the first hint of the lyre. (Compare Germ. 23; Isidor. *Orig.* iii. 4.) It is very apparent that the fable, whatever the true version may be, has an astronomical meaning, and contains a reference to the seven planets, and to the pretended music of the spheres.

9—11. 9. *Te, boves olim nisi reddidisses*, &c. "While Apollo, in former days, seeks with threatening accents to terrify thee, still a mere stripling, unless thou didst restore the cattle removed by thy art, he laughed to find himself deprived also of his quiver."—*Boves.* The cattle of Admetus were fed by Apollo on the banks of the Amphrysus, in Thessaly, after that deity had been banished for a time from the skies for destroying the Cyclopes. Mercury, still a mere infant, drives off fifty of the herd, and conceals them near the Alpheus, nor does he discover the place where they are hidden until ordered so to do by his sire. (*Hymn. in Merc.* 70. *seqq.*) Lucian (*Dial. D.* 7.) mentions other sportive thefts of the same deity, by which he deprived Neptune of his trident, Mars of his sword, Apollo of his bow, Venus of her cestus, and Jove himself of his sceptre. He would have stolen the thunderbolt also, had it not been too heavy and hot. (Εἰ δὲ μὴ βαρύτερος ὁ κεραυνὸς ἦν, καὶ πολὺ τὸ πῦρ εἶχε, κἀκεῖνον ἂν ὑφείλετο. Lucian, *l. c.*)—11. *Viduus;* a Graecism for *viduum se sentiens.* Horace, probably following Alcaeus, blends together two mythological events, which, according to other authorities, happened at distinct periods. The Hymn to Mercury merely speaks of the theft of the cattle, after which Mercury gives the lyre as a peace-offering to Apollo. The only allusion to the arrows of the god is where Apollo, after this, expresses his fear lest the son of Maia may deprive him both of these weapons and of the lyre itself.

Δείδια, Μαιάδος υἱὲ, διάκτορε, ποικιλομῆτα,
μή μοι ἀνακλέψῃς κιθάρην καὶ καμπύλα τόξα.

Quin et Atridas, duce te, superbos.
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Trojae
Castra fefellit.

Tu pias laetis animas reponis
Sedibus, virgaque levem coërces
Aurea turbam, superis deorum
Gratus et imis.

CARMEN XI.

Choriambic pentameter :

AD LEUCONOËN.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem dî dederint, Leuconoë ; nec Babylonios

13—19. 13. *Quin et Atridas*, &c. "Under thy guidance, too, the rich Priam passed unobserved the haughty sons of Atreus ;" alluding to the visit which the aged monarch paid to the Grecian camp in order to ransom the corpse of Hector. Jupiter ordered Mercury to be his guide, and to conduct him unobserved and in safety to the tent of Achilles. (Consult Homer, *Il.* xxiv. 336. *seqq.*)—14. *Dives Priamus ;* alluding not only to his wealth generally, but also to the rich presents which he was bearing to Achilles.—15. *Thessalos ignes.* "The Thessalian watch-fires ;" referring to the watches and troops of Achilles, through whom Priam had to pass in order to reach the tent of their leader.—16. *Fefellit.* Equivalent here to the Greek ἔλαθεν.—17. *Tu pias laetis*, &c. Mercury is here represented in his most important character, as the guide of departed spirits. Hence the epithets of ψυχοπομπός and νεκροπομπός so often applied to him. The verb *reponis*, in the present stanza, receives illustration as to its meaning from the passage in Virgil, where the future descendants of Aeneas are represented as occupying abodes in the land of spirits previously to their being summoned to the regions of day. (*Aen.* vi. 756. *seqq.*)—18. *Virgaque levem coërces*, &c. An allusion to the *caduceus* of Mercury.— 19. *Superis deorum ;* a Graecism for *Superis diis.*

Ode XI. Addressed to Leuconoë ; by which fictitious name a female friend of the poet's is thought to be designated. Horace, having discovered that she was in the habit of consulting the astrologers of the day, in order to ascertain, if possible, the term both of her own, as well as his, existence, entreats her to abstain from such idle inquiries, and leave the events of the future to the wisdom of the gods.

1—4. 1. *Tu ne quaesieris.* "Inquire not, I entreat." The subjunctive mood is here used as a softened imperative, to express entreaty or request ; and the air of earnestness with which the poet addresses his female friend is increased by the insertion of the personal pronoun.—2. *Finem.* "Term of existence."—*Babylonios numeros.* "Chaldean tables." The Babylonians, or, more strictly speaking, the Chaldeans,

Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes, seu tribuit Jupiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum. Sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas. Carpe diem, quam minimum credula postero.

CARMEN XII.

AD AUGUSTUM.

Quem virum aut heroa lyra vel acri
Tibiâ sumis celebrare, Clio?
Quem deum? cujus recinet jocosa
Nomen imago,

Aut in umbrosis Heliconis oris,
Aut super Pindo, gelidove in Haemo,

were the great astrologers of antiquity, and constructed tables for the calculation of nativities and the prediction of future events. This branch of charlatanism made such progress, and attained so regular a form among them, that subsequently the terms Chaldean and Astrologer became completely synonymous.—3. *Ut melius.* "How much better is it."—4. *Ultimam.* "This is the last."

5—8. 5. *Quae nunc oppositis*, &c. "Which now breaks the strength of the Tuscan sea on the opposing rocks corroded by its waves." By the term *pumicibus* are meant rocks corroded and eaten into caverns by the constant dashing of the waters.—6. *Vina liques.* "Filtrate thy wines." The wine-strainers of the Romans were made of linen, placed round a frame-work of osiers, shaped like an inverted cone. In consequence of the various solid or viscous ingredients which the ancients added to their wines, frequent straining became necessary to prevent inspissation.—*Spatio brevi.* "In consequence of the brief span of human existence."—8. *Carpe diem.* "Enjoy the present day."

Ode XII.—Addressed to Augustus.—The poet, intending to celebrate the praises of his imperial master, pursues a course extremely flattering to the vanity of the latter, by placing his merits on a level with those of gods and heroes.

1—6. 1. *Quem virum aut heroa.* "What living or departed hero." Compare the remark of the scholiast, "*Quem virum de vivis? quem heroa de mortuis?*"—*Lyra vel acri tibia.* "On the lyre, or shrill-toned pipe;" *i. e.* in strains adapted to either of these instruments.—2. *Celebrare*, a Graecism for *ad celebrandum.*—*Clio.* The first of the nine Muses, and presiding over epic poetry and history.—3. *Jocosa imago.* "Sportive echo." Understand *vocis.*—5. *In umbrosis Heliconis oris.* "Amid the shady borders of Helicon." A mountain in Boeotia, one of the favourite haunts of the Muses.—6. *Super Pindo.* "On the summit

Unde vocalem temere insecutae
Orphea silvae,

Arte materna rapidos morantem
Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris
Ducere quercus.

Quid prius dicam solitis Parentis
Laudibus? qui res hominum ac deorum,
Qui mare ac terras, variisque mundum
Temperat horis:

Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores.

Proeliis audax, neque te silebo,
Liber, et saevis inimica Virgo
Belluis: nec te, metuende certa
Phoebe sagitta.

of Pindus." The chain of Pindus separated Thessaly from Epirus. It was sacred to Apollo and the Muses.—*Haemo.* Mount Haemus stretches its great belt round the north of Thrace, in a direction nearly parallel with the coast of the Aegean. The modern name is *Emineh Dag*, or *Balkan.*

7—15. 7. *Vocalem.* "The tuneful."—*Temere.* "In wild confusion." The scene of this wonderful feat of Orpheus was near Zone, on the coast of Thrace. (Mela, ii. 2.)—9. *Arte materna.* Orpheus was the fabled son of Calliope, one of the Muses.—11. *Blandum et auritas*, &c. "Sweetly persuasive also to lead along with melodious lyre the listening oaks;" *i. e.* who with sweetly persuasive accents and melodious lyre led along, &c. The epithet *auritas* is here applied to *quercus* by a bold image. The oaks are represented as following Orpheus with pricked-up ears.—13. *Quid prius dicam*, &c. "What shall I celebrate before the accustomed praises of the Parent of us all?" Some read *parentum* instead of *parentis*, "What shall I first celebrate, in accordance with the accustomed mode of praising adopted by our fathers?" Others, retaining *parentum*, place an interrogation after *dicam*, and a comma after *laudibus*. "What shall I first celebrate in song?—In accordance with the accustomed mode of praising adopted by our fathers, I will sing of him who," &c.—15. *Variis horis.* "With its changing seasons."

17—26. 17. *Unde.* "From whom." Equivalent to *ex quo*.—19. *Proximos tamen*, &c. "Pallas, however, enjoys honours next in importance to his own." Minerva had her temple, or rather shrine, in the Capitol, on the right side of that of Jupiter, while Juno's merely occu-

Dicam et Alciden, puerosque Ledae,
Hunc equis, illum superare pugnis
Nobilem: quorum simul alba nautis
Stella refulsit,

Defluit saxis agitatus humor,
Concidunt venti, fugiuntque nubes,
Et minax, nam sic voluere, ponto
Unda recumbit.

Romulum post hos prius, an quietum
Pompilî regnum memorem, an superbos

pied the left. Some commentators think that Minerva was the only one of the deities, after Jupiter, who had the right of hurling the thunderbolt. This, however, is expressly contradicted by ancient coins. (Rasche, *Lex. Rei Numism.* vol. ii. pt. I. p. 1192.—Heyne, *Excurs. ad Virg. Aen.* i. 42.)—21. *Proeliis audax Liber.* The victories of Bacchus, and especially his conquest of India, form a conspicuous part of ancient mythology.—22. *Saevis inimica Virgo belluis.* Diana. Compare her Greek epithets, *θηροκτόνος* and *ἰοχέαιρα*.—25. *Alciden.* Hercules, grandson of Alcaeus.—*Puerosque Ledae.* Castor and Pollux.—*Hunc;* alluding to Castor. Compare the Homeric Κάστορα ἱππόδαμον. (*Il.* iii. 237.)—26. *Illum.* Pollux. Compare the Homeric πὺξ ἀγαθὸν Πολυδεύκεα. (*Il. l. c.*)—*Pugnis.* "In pugilistic encounters," literally "with fists."

27—34. 27. *Quorum simul alba,* &c. "For, as soon as the propitious star of each of them," &c. *Alba* is here used not so much in the sense of *lucida* and *clara,* as in that of *purum ac serenum coelum reddens.* Compare the expression *Albus Notus,* (*Ode* I. vii. 15,) and Explanatory Notes (*Ode* I. iii. 2.)—29. *Agitatus humor.* "The foaming water."—31. *Ponto recumbit.* "Subsides on the surface of the deep."—34. *Pompilî.* Numa Pompilius.—*Superbos Tarquinî fasces.* "The splendid fasces of Tarquinius Superbus;" *i. e.* the powerful reign of Tarquin the Proud. Commentators are in doubt whether the first or second Tarquin is here meant; and to most of them it appears incongruous and improper that mention of Tarquinius Superbus should be made in an ode which closes with the praises of Augustus. This difficulty, however, is easily explained. The phrase *dubito an prius memorem,* far from being a mere poetic form, is meant to express actual doubt in the mind of the poet. The bard is uncertain, whether to award the priority in the scale of merit to Romulus, the founder of the eternal city; or to Numa, who first gave it civilisation and regular laws; or to Tarquinius Superbus, who raised the regal authority to the highest splendour; or to Cato, the last of the republicans, who defended the old constitution until resistance became useless. With respect to Cato, who put an end to his existence at Utica, the poet calls his death a noble one, without any fear of incurring the displeasure of Augustus, whose policy it was to profess an attachment for the ancient forms of the republic, and, consequently, for its defenders.—Some editors, not comprehending the true meaning of the

Tarquinî fasces, dubito, an Catonis
Nobile letum.

Regulum, et Scauros, animaeque magnae
Prodigum Paullum, superante Poeno,
Gratus insigni referam Camena,
Fabriciumque.

Hunc, et incomtis Curium capillis,
Utilem bello tulit, et Camillum,
Saeva paupertas et avitus apto
Cum lare fundus.

Crescit, occulto velut arbor aevo,
Fama Marcelli: micat inter omnes

poet, read, on conjecture, *Junii fasces*, for *Tarquinî fasces*, and suppose the allusion to be to the first Brutus. Bentley, also, thinking *Catonis* too bold, proposes *Curtî*.

37—40. 37. *Regulum*. Compare Ode iii. 5.—*Scauros*. The house of the Scauri gave many distinguished men to the Roman republic. The most eminent among them were M. Aemilius Scaurus, *princeps senatus*, a nobleman of great ability, and his son M. Scaurus. The former held the consulship, A.U.C. 639. Sallust gives an unfavourable account of him; (*Jug.* 15;) Cicero, on the other hand, highly extols his virtues, abilities, and achievements, (*de Off.* i. 22. *et* 30; *Ep. ad Lent.* i. 9; *Brut.* 29; *Orat. pro Muraena*, 7). Sallust's account is evidently tinged with the party-spirit of the day.—38. *Paullum*. Paullus Aemilius, consul with Terentius Varro, and defeated along with his colleague, by Hannibal, in the disastrous battle of Cannae.—*Poeno*. "The Carthaginian." Hannibal.—40. *Fabricium*. C. Fabricius Luscinus, the famed opponent of Pyrrhus, and of the Samnites. It was of him Pyrrhus declared, that it would be more difficult to make him swerve from his integrity, than to turn the sun from its course. (Compare Cic. *de Off.* iii. 22.—Val. Max. iv. 3.)—41. *Incomtis Curium capillis*. Alluding to Manius Curius Dentatus, the conqueror of Pyrrhus. The expression *incomtis capillis*, refers to the simple and austere manners of the early Romans.

42.—44. 42. *Camillum*. M. Furius Camillus, the liberator of his country from her Gallic invaders.—43. *Saeva paupertas*. As *paupertas* retains in this passage its usual signification, implying, namely, a want not of the necessaries, but of the comforts, of life, the epithet *saeva* is not entitled here to its full force. The clause may therefore be rendered as follows: "A scanty fortune, which inured to hardship its possessor."—*Et avitus apto cum lare fundus*. "And an hereditary estate with a dwelling proportioned to it." The idea intended to be conveyed is, that Curius and Camillus, in the midst of scanty resources, proved far more useful to their country than if they had been the owners of the most extensive possessions, or the votaries of luxury.

45—47. 45. *Crescit, occulto*, &c. "The fame of Marcellus increases

Julium sidus, velut inter ignes
Luna minores.

Gentis humanae pater atque custos,
Orte Saturno, tibi cura magni
Caesaris fatis data ; tu secundo
Caesare regnes.

Ille, seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis orae
Seras et Indos :

Te minor latum regat aequus orbem :
Tu gravi curru quatias Olympum ;
Tu parum castis inimica mittas
Fulmina lucis.

like a tree amid the undistinguished lapse of time;" alluding to the illustrious line of the Marcelli. The glory of this ancient house had survived the lapse of ages, and a new and illustrious scion was beginning to bloom in the young Marcellus, the son of Octavia, and nephew of Augustus.—46. *Micat inter omnes,* &c. The young Marcellus is here compared to a bright star, illuming with its effulgence the Julian line, and forming the hope and glory of that illustrious house. He married Julia, the daughter of Augustus, and was publicly intended as the successor of that emperor; but his early death, at the age of eighteen, frustrated all these hopes, and plunged the Roman world in mourning. Virgil beautifully alludes to him at the close of the sixth book of the Aeneid.—47. *Ignes minores.* "The feebler fires of the night:" the stars.

51—54. 51. *Tu secundo Caesare regnes.* "Thou shalt reign in the heavens, with Caesar as thy vicegerent upon earth."—53. *Parthos Latio imminentes.* Horace is generally supposed to have composed this ode at the time that Augustus was preparing for an expedition against the Parthians, whom the defeat of Crassus, and the check sustained by Antony, had elated to such a degree, that the poet might well speak of them as "now threatening the repose of the Roman world." *Latio* is elegantly put for *Romano imperio.*—54. *Egerit justo triumpho.* "Shall have led along in just triumph." The conditions of a "*justus triumphus,*" in the days of the republic, were as follows: 1. The war must have been a just one, and waged with foreigners; no triumph was allowed in a civil war. 2. Above five thousand of the enemy must have been slain in one battle. Appian says it was in his time ten thousand. 3. By this victory the limits of the empire must have been enlarged.

55—60. 55. *Subjectos Orientis orae.* "Lying along the borders of the East." By the "Seres" are evidently meant the natives of China, whom an overland trade for silk had gradually, though imperfectly, made known to the western nations.—57. *Te minor.* "Inferior to thee

CARMEN XIII.

AD LYDIAM.

Quum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, vae, meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi nec color
Certa sede manent: humor et in genas
Furtim labitur, arguens
Quam lentis penitus macerer ignibus.
Uror, seu tibi candidos
Turparunt humeros immodicae mero
Rixae, sive puer furens
Impressit memorem dente labris notam.
Non, si me satis audias,
Speres perpetuum, dulcia barbare

alone." Understand *solo*.—59. *Parum castis.* "Polluted;" alluding to the corrupt morals of the day. The ancients had a belief, that lightning never descended from the skies, except on places stained by some pollution.

Ode XIII.—Addressed to Lydia, with whom the poet had very probably quarrelled, and whom he now seeks to turn away from a passion for Telephus. He describes the state of his own feelings, when praises are bestowed by her whom he loves on the personal beauty of a hated rival; and, while endeavouring to cast suspicion upon the sincerity of the latter's passion for her, he descants upon the joys of an uninterrupted union founded on the sure basis of mutual affection.

2—8. 2. *Cervicem roseam.* "The rosy neck." Compare Virgil (*Aen.* i. 402): "*Rosea cervice refulsit.*" The meaning of the poet is, a neck beautiful and fragrant as the rose.—3. *Cerea brachia.* The epithet *cerea*, "waxen," carries with it the associate ideas of smoothness, or glossy surface, &c. the allusion being to the white wax of antiquity. Bentley, however, rejects *cerea*, and reads *lactea*.—4. *Difficili.* "Difficult to be repressed."—6. *Manent.* The plural is here employed, as equivalent to the double *manet.* This latter form would vitiate the measure.—*Humor et in genas*, &c. "And the tear steals silently down my cheeks."—8. *Lentis ignibus.* "By the slow-consuming fires."

9—20. 9. *Uror.* "I am tortured at the sight." Equivalent to *adspectu crucior*.—10. *Immodicae mero.* "Rendered immoderate by wine."—12. *Memorem.* "As a memorial of his passion."—13. *Si me satis audias.* "If you give heed to me." If you still deem my words worthy of your attention.—14. *Perpetuum.* "That he will prove

Laedentem oscula, quae Venus
  Quinta parte sui nectaris imbuit.
Felices ter et amplius,
  Quos irrupta tenet copula, nec malis
Divulsus querimoniis
  Suprema citius solvet amor die.

Asclep: choriamb: tetram:
Choriamb: trim: catalectic also Pherecratic
Choriamb: trim: (also Glyconic)

CARMEN XIV.

AD REMPUBLICAM.

O navis, referunt in mare te novi
Fluctus! O quid agis? fortiter occupa
  Portum. Nonne vides, ut
    Nudum remigio latus?

Et malus celeri saucius Africo
Antennaeque gemunt: ac sine funibus
  Vix durare carinae
    Possunt imperiosius

constant in his attachment." Understand *fore*.—*Dulcia barbare laedentem oscula.* "Who barbarously wounds those sweet lips which Venus has imbued with the fifth part of all her nectar." "Each god," observes Porson, "was supposed to have a given quantity of nectar at disposal: and to bestow the fifth or the tenth part of this on any individual was a special favour." The common, but incorrect, interpretation of *quinta parte* is, "with the quintessence."—18. *Irrupta copula.* "An indissoluble union."—20. *Suprema die.* "The last day of their existence."

Ode XIV.—Addressed to the vessel of the state, just escaped from the stormy billows of civil commotion, and in danger of being again exposed to the violence of the tempest. This ode appears to have been composed at the time when Augustus consulted Maecenas and Agrippa whether he should resign or retain the sovereign authority.

1—8. 1. *O navis, referunt,* &c. "O ship! new billows are bearing thee back again to the deep." The poet, in his alarm, supposes the vessel (*i. e.* his country) to be already amid the waves. By the term *navis* his country is denoted, which the hand of Augustus has just rescued from the perils of shipwreck; and by *mare*, the troubled and stormy waters of civil dissension are beautifully pictured to the view.—2. *Novi fluctus.* Alluding to the commotions which must inevitably arise, if Augustus abandons the helm of affairs.—3. *Portum.* The harbour here meant is the tranquillity which was beginning to prevail under the government of Augustus.—*Ut nudum remigio latus.* "How bare thy side is of oars!"—6. *Ac sine*

Aequor. Non tibi sunt integra lintea,
Non dî, quos iterum pressa voces malo:
Quamvis Pontica pinus,
Silvae filia nobilis,

Jactes et genus et nomen inutile.
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis
Debes ludibrium, cave.

Nuper sollicitum quae mihi taedium,
Nunc desiderium, curaque non levis,
Interfusa nitentes
Vites aequora Cycladas.

funibus carinae. "And thy hull, without cables to secure it." Some commentators think that the poet alludes to the practice usual among the ancients of girding their vessels with cables, in violent storms, in order to prevent the planks from starting asunder.—8. *Imperiosius aequor.* "The increasing violence of the sea." The comparative describes the sea as growing every moment more and more violent.

10—13. 10. *Dî;* alluding to the tutelary deities, whose images were accustomed to be placed, together with a small altar, in the stern of the vessel. The figurative meaning of the poet presents to us the guardian deities of Rome offended at the sanguinary excesses of the civil wars, and determined to withhold their protecting influence, if the state should be again plunged into anarchy and confusion.—11. *Pontica pinus.* "Of Pontic pine." The pine of Pontus was hard and durable, and of great value in ship-building. Yet the vessel of the state is warned by the poet not to rely too much upon the strength of her timbers.—12. *Sylvae filia nobilis.* "The noble daughter of the forest." A beautiful image, which Martial appears to have imitated (xiv. 90): "*Non sum Maurae filia silvae.*" —13. *Et genus et nomen inutile.* "Both thy lineage and unavailing fame." The idea intended to be conveyed by the whole clause is as follows: "Idle, O my country! will be the boast of thy former glories, and the splendour of thy ancient name."

14—20. 14. *Pictis puppibus.* Besides being graced with the statues of the tutelary deities, the sterns of ancient vessels were likewise embellished with paintings and other ornaments.—15. *Nisi debes ventis ludibrium.* "Unless thou art doomed to be the sport of the winds." An imitation of the Greek idiom, ὄφλειν γέλωτα.—17. *Nuper sollicitum,* &c. "Thou who wert lately a source of disquietude and weariness to me; who at present art an object of fond desire and strong apprehension," &c. The expression *sollicitum taedium* refers to the unquiet feelings which swayed the bosom of the poet during the period of the civil contest; and to the weariness and disgust which the long continuance of those scenes produced in his breast. Under the sway of Augustus, however, his country again becomes the idol of his warmest affections; (*desiderium;*) and a feeling of strong apprehension (*cura non levis*) takes possession of

CARMEN XV.

NEREI VATICINIUM DE EXCIDIO TROJAE.

PASTOR quum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
  Ventos, ut caneret fera

Nereus fata: Mala ducis avi domum,
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias,
  Et regnum Priami vetus.

him, lest he may again see her involved in the horrors of civil war.—20. *Nitentes Cycladas.* "The Cyclades conspicuous from afar." The epithet *nitentes* appears to refer, not so much to the marble contained in most of these islands, as to the circumstance of its appearing along the coasts of many of the group, and rendering them conspicuous objects at a distance.

ODE XV.—This ode is thought to have been composed on the breaking out of the last civil war between Octavianus and Antony. Nereus, the sea-god, predicts the ruin of Troy at the very time that Paris bears Helen over the Aegean Sea, from Sparta. Under the character of Paris, the poet, according to some commentators, intended to represent the infatuated Antony, whose passion for Cleopatra he foretold would be attended with the same disastrous consequences as that of the Trojan prince for Helen; and under the Grecian heroes, whom Nereus in imagination beholds combined against Ilium, Horace, it has been said, represents the leaders of the party of Augustus.

1—4. 1. *Pastor.* Paris, whose early life was spent among the shepherds of Mount Ida, in consequence of his mother's fearful dream. Sanadon, who is one of those that attach an allegorical meaning to this ode, thinks that the allusion to Antony commences with the very first word of the poem, since Antony was one of the Luperci, or priests of Pan, the god of shepherds.—*Traheret.* "Was bearing forcibly away." Horace here follows the authority of those writers who make Helen to have been carried off by Paris against her will. Some commentators, however, consider *traheret*, in this passage, as equivalent to *lenta navigatione circumduceret*, since Paris, according to one of the scholiasts and Eustathius, did not go directly from Lacedaemon to Troy, but, in apprehension of being pursued, sailed to Cyprus, Phoenicia, and Egypt.—*Navibus Idaeis.* "In vessels made of the timber of Ida."—3. *Ingrato otio.* "In an unwelcome calm."—4. *Ut caneret fera fata.* "That he might foretell their gloomy destinies."

5—12. 5. *Mala avi.* "Under evil omens."—7. *Conjurata tuas rumpere nuptias*, &c. "Bound by a common oath to sever the union between thee and thy loved one, and to destroy the ancient kingdom of

Heu, heu! quantus equis, quantus adest viris
Sudor! quanta moves funera Dardanae
Genti! Jam galeam Pallas et aegida
Currusque et rabiem parat.

Nequidquam, Veneris praesidio ferox,
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides:
Nequidquam thalamo graves

Hastas et calami spicula Gnossii
Vitabis, strepitumque, et celerem sequi
Ajacem: tamen, heu, serus adulteros
Crines pulvere collines.

Non Laërtiaden, exitium tuae
Genti, non Pylium Nestora respicis?
Urguent impavidi te Salaminius
Teucer, te Sthenelus sciens

Priam." The term *nuptias* is here used, not in its ordinary sense, but with reference to the criminal loves of Paris and Helen.—9. *Quantus sudor.* "What toil."—10. *Quanta funera.* "What carnage."—12. *Et rabiem parat.* "And is kindling up her martial fury." The zeugma in *parat*, and the air of conciseness which it imparts to the style are peculiarly striking,

13—19. 13. *Veneris praesidio ferox.* "Proudly relying on the aid of Venus."—14. *Grataque feminis*, &c. "And distribute pleasing strains among women on the unmanly lyre." The expression *carmina dividere feminis*, means nothing more than to execute different airs for different females in succession. The allegorical meaning is considered by some as being still kept up in this passage: Antony, according to Plutarch, lived for a time at Samos, with Cleopatra, in the last excesses of luxury, amid the delights of music and song, while all the world around were terrified with apprehensions of a civil war.—16. *Thalamo.* "In thy bedchamber." —17. *Calami spicula Gnossii.* Gnossus, or Cnossus, was one of the oldest and most important cities of Crete, situate on the river Ceratus. Hence *Gnossius* is taken by synecdoche in the sense of "Cretan." The inhabitants of Crete were famed for their skill in archery.—18. *Strepitumque, et celerem sequi Ajacem.* "And the din of battle, and Ajax, swift in pursuit." The expression *celerem sequi* is a Graecism for *celerem ad sequendum*: the Oilean Ajax is here meant. (Hom. *Il.* ii. 527.) —19. *Tamen.* This particle is to be referred to *quamvis*, which is implied in *serus*, i. e. *quamvis serus, tamen . . . . collines.* "Though late in the conflict, still," &c.

21—28. 21. *Laërtiaden.* "The son of Laertes." Ulysses; the Greek form of the patronymic (Λαερτιάδης) comes from Λαέρτιος, for Λαέρτης. (Matthiae, *G. G.* vol. i. p. 130.) The skill and sagacity of

Pugnae, sive opus est imperitare equis,
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
  Tydides, melior patre:

Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor,
Sublimi fugies mollis anhelitu;
  Non hoc pollicitus tuae.

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;
Post certas hiemes uret Achaïus
  Ignis Pergameas domos.

CARMEN XVI.

PALINODIA.

O MATRE pulchra filia pulchrior,
Quem criminosis cunque voles modum

Ulysses were among the chief causes of the downfal of Troy.—22. *Pylium Nestora.* There were three cities named Pylos in the Peloponnesus, two in Elis, and one in Messenia, and all laid claim to the honour of being Nestor's birth-place. Strabo is in favour of the Triphylian Pylos, in the district of Triphylia, in Elis. (Compare Heyne, *ad Il.* iv. 591; xi. 681.)—23. *Salaminius Teucer.* Teucer, son of Telamon, king of Salamis, and brother of Ajax.—24. *Sthenelus,* son of Capaneus, and charioteer of Diomede.—26. *Merionen,* charioteer of Idomeneus, king of Crete.—28. *Tydides, melior patre.* "The son of Tydeus, in arms superior to his sire." Horace appears to allude to the language of Sthenelus, (*Il.* iv. 405,) in defending himself and Diomede from the reproaches of Agamemnon, when the latter was marshalling his forces, after the violation of the truce by Pandarus, and thought that he perceived reluctance to engage on the part of Diomede and his companion. Ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι, are the words of Sthenelus.

29—35. 29. *Quem tu, cervus,* &c. "Whom, as a stag, unmindful of his pasture, flees from a wolf seen by it in the opposite extremity of some valley, thou, effeminate one, shalt flee from, with deep pantings, not having promised this to thy beloved." Compare Ovid, *Her.* xvi. 356.—33. *Iracunda diem,* &c. Literally, "The angry fleet of Achilles shall protract the day of destruction for Ilium," &c. *i. e.* the anger of Achilles, who retired to his fleet, shall protract, &c.—35. *Post certas hiemes.* "After a destined period of years."

ODE XVI.—Horace, in early life, had written some severe verses against a young female. He now retracts his injurious expressions, and

Pones iambis; sive flamma
Sive mari libet Adriano.

Non Dindymēne, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber aeque, non acuta
Si geminant Corybantes aera,

Tristes ut irae; quas neque Noricus
Deterret ensis, nec mare naufragum,
Nec saevus ignis, nec tremendo
Jupiter ipse ruens tumultu.

lays the blame on the ardent and impetuous feelings of youth. The ode turns principally on the fatal effects of unrestrained anger. An old commentator informs us, that the name of the female was Gratidia, and that she is the same with the Canidia of the Epodes. Acron and Porphyrion call her Tyndaris, whence some have been led to infer, that Gratidia, whom Horace attacked, was the parent, and that, being now in love with her daughter Tyndaris, he endeavours to make his peace with the latter, by giving up his injurious verses to her resentment. Acron, however, farther states, that Horace, in this Palinodia, imitates Stesichorus, who, having lost his sight, as a punishment for an ode against Helen, made subsequently a full recantation, and was cured of his blindness. Now, as Tyndaris was the patronymic appellation of Helen, why may not the Roman poet have merely transferred this name from the Greek original to his own production, without intending to assign it any particular meaning?

2—5. 2. *Criminosis iambis.* "To my injurious iambics." The iambic measure was originally applied to the purposes of satirical composition.—4. *Mari Adriano.* The Adriatic is here put for water generally. The ancients were accustomed to cast whatever they detested either into the flames or the water.—5. *Non Dindymene*, &c. "Nor Cybele, nor the Pythian Apollo, god of prophetic inspiration, so agitate the minds of their priesthood in the secret shrines, Bacchus does not so shake the soul, nor the Corybantes, when they strike with redoubled blows on the shrill cymbals, as gloomy anger rages." Understand *quatiunt* with *Corybantes* and *irae* respectively, and observe the expressive force of the zeugma. The idea intended to be conveyed is, when divested of its poetic attire, simply this: "Nor Cybele, nor Apollo, nor Bacchus, nor the Corybantes, can shake the soul as does the power of anger."—*Dindymene.* The goddess Cybele received this name from being worshipped on Mount Dindymus, near the city of Pessinus in Galatia, a district of Asia Minor.

6—11. 6. *Incola Pythius.* The term *incola* beautifully expresses the prophetic inspiration of the god: "habitans quasi in pectore."—8. *Corybantes.* Priests of Rhea, or Cybele, who were said to have brought the worship of that goddess from Crete to Phrygia.—9. *Noricus ensis.* The iron of Noricum was of an excellent quality, and hence the expres-

Fertur Prometheus, addere principi
Limo coactus particulam undique
Desectam, et insani leonis
Vim stomacho apposuisse nostro.

Irae Thyesten exitio gravi
Stravere, et altis urbibus ultimae
Stetere causae, cur perirent
Funditus, imprimeretque muris

Hostile arătrum exercitus insolens.
Compesce mentem : me quoque pectoris

sion *Noricus ensis* is used to denote the goodness of a sword. Noricum, after its reduction under the Roman sway, corresponded nearly to the modern duchies of Carinthia and Styria.—11. *Saevus ignis.* "The unsparing lightuing :" the *fire* of the skies.—*Nec tremendo,* &c. "Nor Jove himself, rushing down amid dreadful thunderings." Compare the Greek expression Ζεὺς καταιβάτης, applied to Jove hurling his thunderbolts.

13—16. 13. *Fertur Prometheus,* &c. According to the fable, Prometheus, having exhausted his stock of materials in the formation of other animals, was compelled to take a part from each of them, (*particulam undique desectam,*) and added to it the clay which formed the primitive element of man (*principi limo*). Hence the origin of anger, Prometheus having "placed in our breast the wild rage of the lion," (*insani leonis vim,* i. e. *insanam leonis vim.*)—16. *Stomacho.* The term *stomachus* properly denotes the canal through which aliment descends into the stomach ; it is then taken to express the upper orifice of the stomach ; (compare the Greek καρδία ;) and, finally, the ventricle in which the food is digested. Its reference to anger or choler arises from the circumstance of a great number of nerves being situated about the upper orifice of the stomach, which render it very sensible ; and from these also proceeds the great sympathy between the stomach, head, and heart. It was on this account Van Helmont thought that the soul had its seat in the upper orifice of the stomach.

17—18. 17. *Irae.* "Angry contentions."—*Thyesten ;* alluding to the horrid state of Atreus and Thyestes.—18. *Et altis urbibus,* &c. "And have been the primary cause to lofty cities, why," &c. A Graecism for *et ultimae stetere causae cur altae urbes funditus perirent,* &c. "And have been the primary cause why lofty cities have been completely overthrown," &c. The expression *altis urbibus* is in accordance with the Greek, αἰπὺ πτολίεθρον, πόλις αἰπεῖα. The elegant use of *stetere* for *exstitere* or *fuere* must be noted ; it carries with it the accompanying idea of something fixed and certain, Compare Virgil : (*Aen.* vii. 735.) "*Stant belli causae.*"

20—27. 20. *Imprimeretque muris,* &c. Alluding to the custom, prevalent among the ancients, of drawing a plough over the ground previously occupied by the walls and buildings of a captured and ruined city.—22. *Compesce mentem.* "Restrain thy angry feelings."—*Pectoris*

Tentavit in dulci juventa
Fervor, et in celeres iambos

Misit furentem: nunc ego mitibus
Mutare quaero tristia; dum mihi
Fias recantatis amica
Opprobriis, animumque reddas.

CARMEN XVII.

AD TYNDARIDEM.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus, et igneam
Defendit aestatem capellis
Usque meis, pluviosque ventos.

fervor. "The glow of resentment." The poet lays the blame of his injurious effusion on the intemperate feelings of youth.—24. *Celeres iambos.* "The rapid iambics." The rapidity of this measure rendered it peculiarly fit to give expression to angry feelings."—25. *Mitibus mutare tristia.* "To exchange bitter taunts for soothing strains."—*Mitibus,* though, when rendered into our idiom, it has the appearance of a dative, is in reality the ablative, as being the instrument of exchange.—27. *Recantatis opprobriis.* "My injurious expressions being recanted."—*Animum.* "My peace of mind."

Ode XVII.—Horace, having, in the last ode, made his peace with Tyndaris, now invites her to his Sabine farm, where she will find retirement and security from the brutality of Cyrus, who had treated her with unmanly rudeness and cruelty. In order the more certainly to induce an acceptance of his offer, he depicts in attractive colours the salubrious position of his rural retreat, the tranquillity which reigns there, and the favouring protection extended to him by Faunus and the other gods.

1—4. 1. *Velox amoenum,* &c. "Oft-times Faunus, in rapid flight, changes Mount Lycaeus for the fair Lucretilis." *Lycaeo* is here the ablative, as denoting the *instrument* by which the change is made.—*Lucretilem.* Lucretilis was a mountain in the country of the Sabines, and amid its windings lay the farm of the poet.—2. *Lycaeo.* Mount Lycaeus was situate in the south-western angle of Arcadia, and was sacred to Faunus or Pan.—*Faunus.* Faunus, the god of shepherds and fields among the Latins, appears to have been identical with the Pan of the Greeks.—3. *Defendit.* "Wards off."—4. *Pluviosque ventos.* "And the rainy winds." The poet sufficiently declares the salubrious situation of his Sabine farm, when he speaks of it as being equally sheltered from "the fiery heats of summer," and "the rain-bearing winds," the sure precursors of disease.

Impune tutum per nemus arbutos
Quaerunt latentes et thyma deviae
Olentis uxores mariti:
Nec virides metuunt colubras,

Nec Martiales haeduleae lupos:
Utcunque dulci, Tyndari, fistula
Valles et Usticae cubantis
Laevia personuere saxa.

Dî me tuentur: dîs pietas mea
Et Musa cordi est. Hic tibi copia
Manabit ad plenum benigno
Ruris honorum opulenta cornu.

Hic in reducta valle Caniculae
Vitabis aestus: et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen.

5—17. 5. *Arbutos.* Compare the note on Ode I. i. 21.—6. *Thyma.* "The thyme of the ancients is not our common thyme, but the *Thymus capitatus, qui Dioscoridis,* which now grows in great plenty on the mountains of Greece."—7. *Olentis uxores mariti.* "The wives of the fetid husband." A periphrasis for *caprae.*—9. *Martiales lupos.* Wolves were held sacred to Mars, from their fierce and predatory nature.—*Haeduleae.* The common reading is *haedilia,* which vitiates the metre, its antepenult being long. By *haeduleae* are meant the young female kids.—10. *Utcunque.* "Whenever;" or *quandocunque.*—11. *Usticae cubantis.* "Of the recumbent Ustica." This was a small mountain near the poet's farm. —12. *Laevia.* In the sense of *attrita;* "worn smooth by the mountain rills."—14. *Hic tibi copia,* &c. "Here a rich store of rural honours shall flow in to thee, in full abundance, from the bounteous horn of Fortune." *Ad plenum* is elegantly used for *abundanter.*—17. *In reducta valle.* "In a winding vale."—*Caniculae.* Certain days in the summer, preceding and ensuing the heliacal rising of *Canicula,* or "the dog-star," in the morning, were called *Dies Caniculares.* The ancients believed that this star, rising with the sun, and joining its influence to the fire of that luminary, was the cause of the extraordinary heat which usually prevailed in that season; and accordingly they gave the name of dog-days to about six or eight weeks of the hottest part of summer. This idea originated, as some think, with the Egyptians, and was borrowed from them by the Greeks. The Romans sacrificed a brown dog every year to *Canicula,* at its rising, to appease its rage.

18—21. 18. *Fide Teïa.* "On the Teïan lyre," *i. e.* in Anacreontic strain. Anacreon was born at Teos, in Asia Minor.—19. *Laborantes in uno.* "Striving for one and the same hero," *i. e.* Ulysses.—20. *Vitream-*

Hic innocentis pocula Lesbii
Duces sub umbra: nec Semeleïus
Cum Marte confundet Thyoneus
Proelia: nec metues protervum

Suspecta Cyrum, ne male dispari
Incontinentes injiciat manus,
Et scindat haerentem coronam
Crinibus, immeritamque vestem.

que Circen. "And the beauteous Circe." *Vitrea* appears to be used here in the sense of *formosa, splendida*, and to contain a figurative allusion to the brightness and transparency of glass.—21. *Innocentis Lesbii.* "The Lesbian wine," observes Henderson, "would seem to have possessed a delicious flavour, for it is said to have deserved the name of ambrosia rather than of wine, and to have been like nectar when old. (*Athenaeus*, i. 22.) Horace terms the Lesbian an innocent or unintoxicating wine; but it was the prevailing opinion among the ancients, that all sweet wines were less injurious to the head, and less apt to cause intoxication, than the strong dry wines. By Pliny, however, the growths of Chios and Thasos are placed before the Lesbian, which, he affirms, had naturally a saltish taste."—*History of Ancient and Modern Wines*, p. 77.

22—27. 22. *Duces.* "Thou shalt quaff."—23. *Semeleïus Thyoneus.* "Bacchus, offspring of Semele." This deity received the name of Thyoneus, according to the common account, from Thyone, an appellation of Semele. It is more probable, however, that the title in question was derived ἀπὸ τοῦ θύειν, *a furendo.*—24. *Nec metues protervum*, &c. "Nor shalt thou, an object of jealous suspicion, fear the rude Cyrus."—25. *Male dispari.* "Ill fitted to contend with him."—26. *Incontinentes.* "Rash," "violent."—27. *Coronam.* "Previous to the introduction of the second course," observes Henderson, "the guests were provided with chaplets of leaves or flowers, which they placed on their foreheads or temples, and occasionally, also, on their cups. Perfumes were at the same time offered to such as chose to anoint their face and hands, or have their garlands sprinkled with them. This mode of adorning their persons, which was borrowed from the Asiatic nations, obtained so universally among the Greeks and Romans, that, by almost every author after the time of Homer, it is spoken of as the necessary accompaniment of the feast. It is said to have originated from a belief that the leaves of certain plants, as the ivy, myrtle, and laurel, or certain flowers, as the violet and rose, possessed the power of dispersing the fumes and counteracting the noxious effects of wine. On this account the ivy has been always held sacred to Bacchus, and formed the basis of the wreaths with which his images, and the heads of his worshippers, were encircled; but, being deficient in smell, it was seldom employed for festal garlands; and, in general, the preference was given to the myrtle, which, in addition to its cooling or astringent qualities, was supposed to have an exhilarating influence on the mind. On ordinary occasions the guests were contented with simple wreaths from the latter shrub; but at their gayer entertainments its foliage was entwined with roses and violets, or such other flowers as were in season, and recommended

CARMEN XVIII.

AD VARUM.

Nullam, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit; neque
Mordaces aliter diffugiunt sollicitudines.

themselves by the beauty of their colours, or the fragrancy of their smell. Much taste was displayed in the arrangement of these garlands, which was usually confided to female hands; and as the demand for them was great, the manufacture and sale of them became a distinct branch of trade. To appear in a disordered chaplet was reckoned a sign of inebriety; and a custom prevailed, of placing a garland confusedly put together (χυδαῖον στέφανον) on the heads of such as were guilty of excess in their cups."—*History of Ancient and Modern Wines*, p. 119. *seqq.*

Ode XVIII.—Varus, the Epicurean, and friend of Augustus, of whom mention is made by Quintilian (vi. 3. 78.), being engaged in setting out trees along his Tiburtine possessions, is advised by the poet to give the "sacred vine" the preference. Amid the praises, however, which he bestows on the juice of the grape, the bard does not forget to inculcate a useful lesson as to moderation in wine.—The Varus to whom this ode is addressed, must not be confounded with the individual of the same name who killed himself in Germany after his disastrous defeat by Arminius. He is rather the poet Quintilius Varus, whose death, which happened A. U. C. 729, Horace deplores in the 24th Ode of this book.

1—4. 1. *Sacra.* The vine was sacred to Bacchus, and hence the epithet ἀμπελοφύτωρ, "father of the vine," which is applied to this god. —*Prius.* "In preference to."—*Severis.* The subjunctive is here used as a softened imperative: "Plant, I entreat." Consult Zumpt, *L. G.* p. 331, *Kenrick's transl.*—2. *Circa mite solum Tiburis.* "In the soil of the mild Tibur, around the walls erected by Catilus." The preposition *circa* is here used with *solum*, as περί sometimes is in Greek with the accusative: thus, Thucyd. vi. 2. περὶ πᾶσαν τὴν Σικελίαν, "in the whole of Sicily, round about."—The epithet *mite*, though in grammatical construction with *solum*, refers in strictness to the mild atmosphere of Tibur. —And lastly, the particle *et* is here merely explanatory, the town of Tibur having been founded by Tiburnus, Coras, and Catillus or Catilus, sons of Catillus, and grandsons of Amphiaraus. Some commentators, with less propriety, render *mite solum*, "the mellow soil."—3. *Siccis omnia nam dura*, &c. "For the god of wine has imposed every hardship upon those who abstain from it." *Proposuit* conveys the idea of a legislator uttering his edicts.—4. *Mordaces sollicitudines.* "Gnawing cares."—*Aliter.* "By any other means," *i. e.* by the aid of any other remedy than wine.

Quis post vina gravem militiam aut pauperiem crepat?
Quis non te potius, Bacche pater, teque, decens Venus?
At ne quis modici transsiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata; monet Sithoniis non levis Euius,
Quum fas atque nefas exiguo fine libidinum

5—8. 5. *Post vina.* "After indulging in wine." The plural (*pluralis excellentiae*) imparts additional force to the term.—*Crepat.* "Talks of." The verb in this line conveys the idea of complaint, and is equivalent to "rails at," or "decries." In the succeeding verse, however, where it is understood, it implies encomium.—6. *Quis non te potius,* &c. "Who is not, rather, loud in thy praises?" Understand *crepat.*—*Decens Venus.* "Lovely Venus."—7. *Modici munera Liberi.* "The gifts of moderate Bacchus," *i. e.* moderation in wine. The appellation *Liber,* as applied to Bacchus, is a translation of the Greek epithet *Λυαῖος,* and indicates the deity who *frees* the soul from cares.—8. *Centaurea monet,* &c. alluding to the well-known conflict between the Centaurs and Lapithae, which arose at the nuptials of Pirithous, king of the Lapithae, and Hippodamia.

8. *Super mero.* "Over their wine." *Merum* denotes wine in its pure and most potent state, unmixed with water. "Amphictyon is said to have issued a law, directing that pure wine should be merely tasted at the entertainments of the Athenians; but that the guests should be allowed to drink freely of wine mixed with water, after dedicating the first cup to Jupiter the Saviour, to remind them of the salubrious quality of the latter fluid. However much this excellent rule may have been transgressed, it is certain that the prevailing practice of the Greeks was to drink their wine in a diluted state. Hence a common division of them into *πολυφόροι,* or strong wines which would bear a large admixture of water, and *ὀλιγοφόροι,* or weak wines which admitted of only a slight addition. To drink wine unmixed, was held disreputable; and those who were guilty of such excess were said to act like Scythians (*ἐπισκυθίσαι*). To drink even equal parts of wine and water, was thought to be unsafe; and in general the dilution was more considerable; varying, according to the taste of the drinkers, and the strength of the liquor, from one part of wine and four of water, to two of wine and four or else five of water; which last seems to have been the favourite mixture." Henderson's *History of Ancient and Modern Wines,* p. 98.

9—10. 9. *Sithoniis non levis.* "Unpropitious to the Thracians;" alluding to the intemperate habits of the Thracians, and the stern influence which the god of wine was consequently said to exercise over them. The Sithonians are here taken for the Thracians generally. In strictness, however, they were the inhabitants of Sithonia, one of the three peninsulas of Chalcidice, subsequently incorporated into Macedonia.—*Euius.* A name of Bacchus, supposed to have originated from the cry of the Bacchanalians, *Εὖ οἱ.* Others derived the appellation from an exclamation of Jupiter (*Εὖ υἱέ,* "Well done, son!") in approval of the valour displayed by Bacchus during the contest with the Giants.—10. *Quam fas*

Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam: nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui,
Et tollens vacuum plus nimio Gloria verticem,
Arcanique Fides prodiga, perlucidior vitro.

atque nefas, &c. "When, prompted by their intemperate desires, they distinguish right from wrong by a narrow limit."

11. *Non ego te, candide Bassareu*, &c. "I will not disturb thee against thy will, O Bassareus, graced with the beauty of perpetual youth." The epithet *candide* is here very expressive, and refers to the unfading youth which the mythology of the Greeks and Romans assigned to the deity of wine. Compare Broukhus. *ad Tibull.* III. vi. 1, and Dryden, (*Ode for St. Cecilia's Day*,) "Bacchus, ever fair and ever young." In order to understand more fully the train of ideas in this and the following part of the ode, we must bear in mind, that the poet now draws all his images from the rites of Bacchus. He who indulges moderately in the use of wine is made identical with the true and acceptable worshipper of the god, while he who is given to excess is compared to that follower of Bacchus, who undertakes to celebrate his orgies in an improper and unbecoming manner, and who reveals his sacred mysteries to the gaze of the profane. On such a one the anger of the god is sure to fall, and this anger displays itself in the infliction of disordered feelings, in arrogant and blind love of self, and in deviations from the path of integrity and good faith. The poet professes his resolution of never incurring the resentment of the god, and prays therefore, (v. 13.) that he may not be exposed to such a visitation.—*Bassareu.* The epithet *Bassareus* is derived by Creuzer (*Symbolik*, vol. iii. p. 363) from Βάσσαρος, "a fox," and he thinks that the garment called Βασσαρίς, worn in Asia Minor by the females who celebrated the rites of Bacchus, derived its name from its having superseded the skins of foxes, which the Bacchantes previously wore during the orgies.

12—16. 12. *Quatiam.* The verb *quatio* has here the sense of *moveo*, and alludes to the custom of the ancients, in bringing forth from the temples the statues and sacred things connected with the worship of the gods, on solemn festivals. These were carried round, and the ceremony began by the waving to and fro of the sacred vases and utensils.—*Nec variis obsita frondibus*, &c. "Nor will I hurry into open day the things concealed under various leaves." In the celebration of the festival of Bacchus, a select number of virgins, of honourable families, called κανηφόροι, carried small baskets of gold, in which were concealed, beneath vine, ivy, and other leaves, certain sacred and mysterious things, which were not to be exposed to the eyes of the profane.—13. *Saeva tene cum Berecyntio*, &c. "Cease the shrill-clashing cymbals, with the Berecyntian horn." Berecyntus was a mountain in Phrygia, where Cybele was particularly worshipped. Cymbals and horns were used at the festivals of this goddess as at those of Bacchus.—14. *Quae subsequitur*, &c. "In whose train follows."—15. *Gloria.* "Foolish vanity."—*Verticem vacuum.* "The empty head."—16. *Arcani fides prodiga.* "Indiscretion prodigal of secrets."

Choriambic Trimeter: or Glyconic.
Asclepiadic Choriambic Tetrameter.

CARMEN XIX.

DE GLYCERA.

MATER saeva Cupidinum,
Thebanaeque jubet me Semeles puer,
Et lasciva Licentia,
Finitis animum reddere amoribus.
Urit me Glycerae nitor
Splendentis Pario marmore purius:

ODE XIX.—The poet, after having bid farewell to love, confesses that the beauty of Glycera had again made him a willing captive. Venus, Bacchus, and Licentia, are the authors of this change, and compel him to abandon all graver employments. A sacrifice to the first of these deities, in order to propitiate her influence, now engrosses the attention of the bard. Some commentators have supposed that the poet's object in composing this piece was, to excuse himself to Maecenas for not having celebrated in song, as the latter requested, the operations of Augustus against the Scythians and the Parthians. We should prefer, however, the simpler and more natural explanation of the ode as a mere sportive effusion.

1—5. 1. *Mater saeva Cupidinum.* "The cruel mother of the Loves." The Loves, of whom Venus is here represented as the parent, were many in number, according to the poets. Compare the language of Statius. (*Silv.* I. ii. 61, *seqq.*)—2. *Thebanae Semeles puer,* Bacchus, hence styled Σεμεληγενετής.—3. *Lasciva Licentia.* "Frolic License." Compare Claudian (*Nupt. Hon. et Mar.* 78): "*Nullo constricta Licentia nodo.*"—5. *Nitor.* "The brilliant beauty."

6. *Pario marmore purius.* "The peculiar excellence of the Parian marble," observes Dr. Clarke, "is extolled by Strabo, and it possesses some valuable qualities unknown even to the ancients who spoke so highly in its praise. These qualities are, that of hardening by exposure to atmospheric air (which, however, is common to all homogeneous limestone), and the consequent property of resisting decomposition through a series of ages,—and this, rather than the supposed preference given to the Parian marble by the ancients, may be considered as the cause of its prevalence among the remains of Grecian sculpture. That the Parian marble was highly and deservedly extolled by the Romans, has been already shown; but, in a very early period, when the arts had attained their full splendour in the age of Pericles, the preference was given by the Greeks, not to the marble of Paros, but to that of Mount Pentelicus: because it was whiter, and also, perhaps, because it was found in the immediate vicinity of Athens. While, however, the works executed in Parian marble retain, with all the delicate softness of wax, the mild lustre even of their original polish, those which were finished in Pentelican marble have been decomposed, and sometimes exhibit a surface as earthy and as rude as common limestone. This is principally owing to veins of extraneous substances which intersect the Pentelican quarries, and which

Urit grata protervitas,
Et vultus nimium lubricus adspici.
In me tota ruens Venus
Cyprum deseruit; nec patitur Scythas,
Et versis animosum equis
Parthum dicere, nec quae nihil attinent.
Hic vivum mihi cespitem, hic
Verbenas, pueri, ponite, thuraque
Bimi cum patera meri:
Mactata veniet lenior hostia.

appear more or less in all the works executed in this kind of marble." (Clarke's *Travels*, vol. vi. p. 134, *Eng. ed.*)

8—12. 8. *Et vultus nimium lubricus adspici.* "And her countenance too voluptuous in expression to be gazed upon with safety." The *vultus lubricus* of the Latin poet, is analogous to the Βλέμμα ὑγρόν of Anacreon.—9. *Tota.* "In all her strength."—10. *Cyprum.* The island of Cyprus was the favourite residence of Venus.—*Scythas;* an allusion to the conquests of Augustus. Horace professes his inability to handle such lofty themes, in consequence of the all-controlling power of love.—11. *Versis animosum,* &c. "The Parthian, fiercely contending on retreating steeds." Compare the language of Plutarch in describing the peculiar mode of fight practised by this nation. (*Vit. Crass.* 24. *ed. Hutten*, vol. iii. p. 442.) Ὑπέφευγον γὰρ ἅμα βάλλοντες οἱ Πάρθοι, καὶ τοῦτο κράτιστα ποιοῦσι μετὰ Σκύθας· καὶ σοφώτατόν ἐστιν, ἀμυνομένους ἐπὶ τῷ σώζεσθαι, τῆς φυγῆς ἀφαιρεῖν τὸ αἰσχρόν. "For the Parthians shot as they fled; and this they do with a degree of dexterity, inferior only to that of the Scythians. It is indeed an excellent invention, since they fight while they save themselves, and thus escape the disgrace of flight." 12. *Nec quae nihil attinent.* Understand *ad se.* "Nor of aught that bears not relation to her sway."

13—14. 13. *Vivum cespitem.* "The verdant turf." An altar of turf is now to be erected to the goddess. This material, one of the earliest that was applied to such a purpose, was generally used on occasions where little previous preparation could be made.—14. *Verbenas.* "Vervain." The *verbena* of the Romans corresponds to the Ἱεροβοτάνη, or Περιστερεών of the Greeks, and to the *Verbena officinalis* of Linnaeus (*Gen. Plant.* 43). The origin of the superstitious belief attached to this plant, especially among the Gauls, can hardly be ascertained with any degree of certainty. One of the Greek names given to it above (Ἱεροβοτάνη, "sacred plant,") shows the high estimation in which it was held by that people. The Latin appellation is supposed to come from the Celtic *Ferfuin,* from which last is also derived the English word *vervain.*

15—16. 15. *Bimi meri.* "Of wine two years old." New wine was always preferred for libations to the gods. So, also, the Romans were accustomed to use their own, not the Greek, wines for such a purpose; the former being more free from any admixture of water. Hence the remark of Pliny, (*Hist. Nat.* xiv. 19,) "*Graeca vina libare nefas,*

CARMEN XX.

AD MAECENATEM.

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
Quum tibi plausus,

quoniam aquam habeant."—16. *Mactata hostia.* Tacitus informs us, (*Hist.* 2,) that it was unlawful for any blood to be shed on the altar of the Paphian Venus, "*Sanguinem arae offundere vetitum;*" and hence Catullus (lxvi. 91.) may be explained: "*Placabis festis luminibus Venerem sanguinis expertem.*" It would appear, however, from other authorities, especially Martial (ix. 91), that animal sacrifices in honour of this goddess, and for the purpose of inspecting the entrails in order to ascertain her will, were not unfrequent. The very historian, indeed, from whom we have just given a passage, clearly proves this to have been the case. (Tacit. *l. c.*) "*Hostiae, ut quisque vovit, sed mares deliguntur. Certissima fides haedorum fibris.*" The apparent contradiction into which Tacitus falls may easily be explained away, if we refer the expression "*sanguinem arae offundere vetitum*" not to the total absence of victims, but merely to the *altar* of the goddess being kept untouched by their blood. The sacrifices usually offered to Venus would seem to have been white goats and swine, with libations of wine, milk, and honey. The language of Virgil, in describing her altars, is in accordance somewhat with that of Catullus: "*Thure calent arae, sertisque recentibus halant.*" (*Aen.* i. 417.)

Ode XX.—Addressed to Maecenas, who had signified to the poet his intention of spending a few days with him at his Sabine farm. Horace warns him, that he is not to expect the generous wine which he has been accustomed to quaff at home; and yet, while depreciating the quality of that which his own humble roof affords, he mentions a circumstance respecting its age, which could not but prove peculiarly gratifying to his patron and intended guest.

1—3. 1. *Vile Sabinum.* "Common Sabine wine." The Sabine appears to have been a thin table-wine, of a reddish colour, attaining its maturity in seven years. Pliny (*Hist. Nat.* xiv. 2.) applies to it the epithets *crudum* and *austerum*.—2. *Cantharis.* The *cantharus* was a bowl or vase for holding wine, from which the liquor was transferred to the drinking cups. It derived its name, according to most authorities, from its being made to resemble a beetle (*κάνθαρος*). Some, however, deduce the appellation from a certain Cantharus, who was the inventor of the article. The *cantharus* was peculiarly sacred to Bacchus.—*Testa.* The *testa*, or "jar," derived its name from having been subjected, when first made, to the action of fire (*testa, quasi tosta, a torreo*). The vessels for holding wine in general use among the Greeks and Romans were of earthen-ware.—3. *Levi.* "I closed up." When the wine-vessels were filled, and the disturbance of the liquor had subsided, the covers or

Care Maecenas eques, ut paterni
Fluminis ripae, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.

Caecubam et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae
Temperant vites, neque Formiani
Pocula colles.

stoppers were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air. —*Datus in theatro,* &c.; alluding to the acclamations with which the assembled audience greeted Maecenas on his entrance into the theatre, after having, according to most commentators, recovered from a dangerous malady. Some, however, suppose it to have been on occasion of the celebrating of certain games by Maecenas; and others, among whom is Faber, refer it to the time when the conspiracy of Lepidus was detected and crushed by the minister. (Compare *Vell. Paterc.* ii. 88. 3.)

5—9. 5. *Care Maecenas eques.* "Beloved Maecenas, ornament of the equestrian ranks." *Eques* is here equivalent to *equitum decus.* Bentley reads *Clare* for *Care;* but the latter breathes more of true friendship.—*Paterni fluminis.* The Tiber. The ancestors of Maecenas were natives of Etruria, where the Tiber rises, and through which it in part flows.—7. *Vaticani montis.* The Vatican Mount formed the prolongation of the Janiculum towards the north, and was supposed to have derived its name from the Latin word *vates,* or *vaticinium,* as it was once the seat of Etruscan divination.—8. *Imago.* "The echo." Understand *vocis.*— —9. *Caecubam.* The Caecuban wine derived its name from the *Caecubus ager,* in the vicinity of Amyclae, and is described by Galen as a generous, durable wine, but apt to affect the head, and ripening only after a long term of years. (*Athenaeus,* i. 27.) Pliny informs us, that the Caecuban subsequently lost its repute, partly from the negligence of the growers, and partly from the limited extent of the vineyard, which was nearly destroyed by the navigable canal begun by Nero from Avernus to Ostia. (*Hist. Nat.* xiv. 6.)—*Caleno.* The town of Cales, now *Calvi,* lay to the south of Teanum in Campania. The *ager Calenus* was much celebrated for its vineyards. It was contiguous in fact to that famous district so well known in antiquity under the name of *ager Falernus,* as producing the best wine in Italy, or indeed in the world. It would seem, from the testimony of ancient writers, that the Falernian vineyards extended from the Massic hills, near Sinuessa, to a considerable distance inland. The best growth appears to have been the Massic. All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state, that it could not be drunk with pleasure, but required to be kept a great number of years before it was sufficiently mellow.

10—12. 10. *Uvam.* "The juice of the grape." 11. *Formiani.* The Formian hills are often extolled for the superior wine which they produced. Formiae, now *Mola di Gaeta,* was a city of great antiquity in

CARMEN XXI.

IN DIANAM ET APOLLINEM.

Dianam tenerae dicite virgines:
Intonsum, pueri, dicite Cynthium:
Latonamque supremo
Dilectam penitus Jovi.

Latium, near Caieta.—12. *Pocula*. These were the drinking-cups, into which the wine was poured, after having been diluted with water in the *crater*, or mixer. Hence the expression *temperant*. The clause may be paraphrased as follows: "Neither the produce of the Falernian vines, nor that of the Formian hills, mingles in my cups with the tempering water."

Ode XXI.—A Hymn in praise of Apollo and Diana, which has given rise to much diversity of opinion among the learned. Many regard it as a piece intended to be sung in alternate stanzas by a chorus of youths and maidens on some solemn festival. Acron refers it to the Saecular Games; and Sanadon, who is one of those that advocate this opinion, actually removes the ode from its present place, and makes it a component part of the Saecular hymn. Others again are in favour of the *Ludi Apollinares*. All this, however, is perfectly arbitrary. No satisfactory arguments can be adduced for making the present ode an amoebaean composition, nor can it be fairly proved that it was ever customary for such hymns to be sung in alternate chorus. Besides, there are some things in the ode directly at variance with such an opinion. Let us adopt for a moment the distribution of parts which these commentators recommend, and examine the result. The first line is to be sung by the chorus of youths, the second by the chorus of maidens, while both united sing the third and fourth. In the succeeding stanzas, the lines from the fifth to the eighth inclusive are assigned to the youths, and from the ninth to the twelfth inclusive to the maidens, while the remaining lines are again sung by the double chorus. In order to effect this arrangement, we must change with these critics the initial *Hic* in the thirteenth line to *Haec*, in allusion to Diana, making the reference to Apollo begin at *hic miseram*. Now, the impropriety of making the youths sing the praises of Diana (verses 5—8), and the maidens those of Apollo (v. 9—12), must be apparent to every unprejudiced observer, and forms, we conceive, a fatal error. Nor is it by any means a feeble objection, whatever grammatical subtleties may be called in to explain it away, that *motus* occurs in the sixteenth line. If the concluding stanza is to commence with the praises of Diana as sung by the youths, then evidently *motus* should be *mota*, which would violate the measure. The conclusion, therefore, to which we are drawn is simply this: the present ode is merely a private effusion, and not intended for any public solemnity. The poet only assumes in imagination the office of choragus, and seeks to instruct the chorus in the proper discharge of their general duties.

Vos laetam fluviis et nemorum coma,
Quaecunque aut gelido prominet Algido,
Nigris aut Erymanthi
Silvis, aut viridis Cragi:

Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis,
Insignemque pharetra
Fraternaque humerum lyra.

Hic bellum lacrimosum, hic miseram famem
Pestemque a populo, principe Caesare, in
Persas atque Britannos
Vestra motus aget prece.

1—8. 1. *Dianam.* Apollo and Diana, as typifying the sun and moon, were ranked in the popular belief among the averters of evil (*Dii averrunci*, θεοὶ σωτῆρες, ἀλεξίκακοι, &c.), and were invoked to ward off famine, pestilence, and all national calamity.—2. *Intonsum Cynthium.* "Apollo ever young." It was customary among the ancients for the first growth of the beard to be consecrated to some god. At the same time the hair of the head was also cut off, and offered up, usually to Apollo. Until then they wore it uncut. Hence the epithet *intonsus*, (literally "with unshorn locks,") when applied to a deity, carries with it the idea of unfading youth. The appellation of Cynthius is given to Apollo from Mount Cynthus in the island of Delos.—4. *Dilectam penitus.* "Deeply beloved."—6. *Algido.* Algidus was a mountain in Latium consecrated to Diana and Fortune. It appears to have been, strictly speaking, that chain which stretched from the rear of the Alban Mount, and ran parallel to the Tusculan hills, being separated from them by the valley along which ran the Via Latina.—7. *Erymanthi.* Erymanthus was a chain of mountains in Arcadia, on the borders of Elis, and forming one of the highest ridges in Greece. It was celebrated in fable as the haunt of the savage boar destroyed by Hercules.—8. *Cragi.* Cragus was a celebrated ridge of Lycia, in Asia Minor, extending along the Glaucus Sinus. The fabulous monster Chimaera, said to have been subdued by Bellerophon, frequented this range, according to the poets.

9—15. 9. *Tempe.* Compare the note on *Ode* I. vii. 4.—10. *Natalem Delon.* Delos, one of the Cyclades, and the fabled birth-place of Apollo and Diana.—12. *Fraterna lyra.* The invention of the lyre by Mercury has already been mentioned. (Note on *Ode* I. x. 6.) This instrument he bestowed on Apollo after the theft of the oxen was discovered.—15. *Persas atque Britannos.* Marking the farthest limits of the empire on the east and west. By the *Persae* are meant the Parthians.

CARMEN XXII.

AD ARISTIUM FUSCUM.

Integer vitae scelerisque purus
Non eget Mauris jaculis, neque arcu,
Nec venenatis gravida sagittis,
Fusce, pharetra:

Sive per Syrtes iter aestuosas,
Sive facturus per inhospitalem

Ode XXII.—It was a very prominent feature in the popular belief of antiquity, that poets formed a class of men peculiarly under the protection of the gods; since, wholly engrossed by subjects of a light and pleasing nature, no deeds of violence, and no acts of fraud or perjury, could ever be laid to their charge. Horace, having escaped imminent danger, writes the present ode in allusion to this belief. The innocent man, exclaims the bard, is shielded from peril, wherever he may be, by his own purity of life and conduct. (The "innocent man," is here only another name for poet.) The nature of the danger from which he had been rescued is next described; and the ode concludes with the declaration, that his own integrity will ward off every evil, in whatever quarter of the world his lot may be cast, and will render him at the same time tranquil in mind, and ever disposed to celebrate the praises of his Lalage.

The ode is addressed to Aristius Fuscus, to whom the tenth Epistle of the First Book is inscribed.

1—5. 1. *Integer vitae*, &c. "The man of upright life, and free from guilt."—2. *Mauris jaculis;* for *Mauritanicis jaculis.* The natives of Mauritania were distinguished for their skill in darting the javelin, the frequent use of this weapon being required against the wild beasts which infested their country.—5. *Syrtes aestuosas.* "The burning sands of Africa." The allusion here is not to the two remarkable quicksands or gulfs on the coast of Africa, commonly known by the name of the Greater and Smaller Syrtes, (now the gulfs of *Sidra* and *Cabes*,) but to the inland region. There is nothing hostile to this acceptation of the term *Syrtis* in the etymology commonly assigned to it. For if it be deduced, as most maintain, from the Greek *σύρω*, "*traho*," the name will be equally applicable to the sands of the gulf agitated by the waves, and to those of the more inland parts driven to and fro by the violence of the winds. It remains to be seen, however, whether the word in question be not of indigenous origin, since the name *Sert* is applied at the present day by the natives, not only to the sandy region along the coast, but also to the desert immediately south of it; and, according to modern travellers, the term likewise exists in Arabic in the sense of a desert tract of country. (Compare Ritter's *Erdkunde*, vol. i. p. 929, 2d ed.)

Caucasum, vel quae loca fabulosus
Lambit Hydaspes.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra
Terminum curis vagor expeditis,
Fugit inermem.

Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae tellus generat, leonum
Arida nutrix.

Pone me, pigris ubi nulla campis
Arbor aestiva recreatur aura;
Quod latus mundi nebulae malusque
Jupiter urguet:

7—12. 7. *Vel quae loca*, &c. "Or through those regions which the Hydaspes, source of many a fable, laves." The epithet *fabulosus* refers to the strange accounts which were circulated respecting this river, its golden sands, the monsters inhabiting its waters, &c. The Hydaspes, now the *Fylum*, is one of the five eastern tributaries of the Indus, which by their union form the *Punjnub*, while the region which they traverse is denominated the *Punjab*, or country of the five rivers.—9. *Namque.* Equivalent to the Greek καὶ γάρ. Supply the ellipsis as follows: "*And* this I have plainly learned from my own case, *for*," &c.—*Silva in Sabina.* He refers to a wood in the vicinity of his Sabine farm.—10. *Ultra terminum.* "Beyond my usual limits."—11. *Curis expeditis.* "With all my cares dispelled."—12. *Inermem.* "Though unarmed."

13—17. 13. *Militaris Daunias.* "Warlike Daunia." *Daunias* is here the Greek form of the nominative. The Daunii, a people probably of Illyrian origin, were situate along the northern coast of Apulia.—15. *Jubae tellus.* Mauritania.—17. *Pone me pigris*, &c. For the connexion between this and the previous portion of the ode, consult the introductory remarks. The poet alludes in this stanza to what is termed at the present day the frozen zone, and he describes it in accordance with the general belief of his age. The epithet *pigris* may be rendered by "barren," and refers to the plains of the north lying sterile and uncultivated, by reason of the excessive cold. Modern observations, however, assign two seasons to this distant quarter of the globe; a long and rigorous winter, succeeded often suddenly by insupportable heats. The power of the solar beams, though feeble from the obliquity of their direction, accumulates during the days, which are extremely long, and produces effects which might be expected only in the torrid zone. The days for several months, though of a monotonous magnificence, astonishingly accelerate the growth of vegetation. In three days, or rather three times twenty-four hours, the snow is melted, and the flowers begin to blow. (Malte-Brun, *Geog.* vol. i. p. 418.)

19—22. *Quod latus mundi*, &c. "In that quarter of the world,

Pone sub curru nimium propinqui
Solis, in terra domibus negata :
Dulce ridentem Lalagen amabo,
Dulce loquentem.

CARMEN XXIII.

AD CHLOËN.

Vitas hinnuleo me similis, Chloë,
Quaerenti pavidam montibus aviis
Matrem, non sine vano
Aurarum et silüae metu.

Nam seu mobilibus vepris inhorruit
Ad ventum foliis, seu virides rubum
Dimovere lacertae,
Et corde et genibus tremit.

which clouds and an inclement sky continually oppress."—21. *Nimium propinqui.* "Too near the earth." Understand *terris.*—22. *Domibus negata.* "Denied to mortals for an abode." Most of the ancients conceived that the heat continued to increase from the tropic towards the equator. Hence they concluded that the middle of the zone was uninhabitable. It is now, however, ascertained, that many circumstances combine to establish even there a temperature that is supportable. The clouds ; the great rains ; the nights naturally very cool, their duration being equal to that of the days ; a strong evaporation ; the vast expanse of the sea ; the proximity of very high mountains, covered with perpetual snow ; the trade-winds, and the periodical inundations, equally contribute to diminish the heat. This is the reason why, in the torrid zone, we meet with all kinds of climates. The plains are burned up by the heat of the sun. All the eastern coasts of the great continents, fanned by the trade-winds, enjoy a mild temperature. The elevated districts are even cold ; the valley of Quito is always green ; and perhaps the interior of Africa contains more than one region which nature has gifted with the same privilege. (Malte-Brun, *Geog.* vol. i. p. 416.)

Ode XXIII.—The poet advises Chloe, now of nubile years, no longer to follow her parents like a timid fawn, alarmed at every whispering breeze and rustling of the wood, but to make a proper return to the affection of one whom she had no occasion to view with feelings of alarm.

1—10. *Hinnuleo.* The term *hinnuleus* is here used for *hinnulus,* as, in Ode i. xvii. 9, *haeduleae* occurs for *haeduli.*—2. *Pavidam.* Denoting the alarm of the parent for the absence of her offspring.—*Aviis* "Lonely."—5. *Vepris.* The common reading is *veris.* Great difficulties attend this lection : in the first place, the foliage of the trees is not

Atqui non ego te, tigris ut aspera
Gaetulusve leo, frangere persequor:
Tandem desine matrem
Tempestiva sequi viro.

CARMEN XXIV.

AD VIRGILIUM.

Quis desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam Pater
Vocem cum cithara dedit.

Ergo Quinctilium perpetuus sopor
Urguet! cui Pudor, et Justitiae soror,
Incorrupta Fides, nudaque Veritas
Quando ullum inveniet parem?

Multis ille bonis flebilis occidit:
Nulli flebilior, quam tibi, Virgili.

sufficiently put forth in the commencement of spring, to justify the idea of its being disturbed by the winds; and, secondly, the young fawns do not follow the parent animal until the end of this season, or the beginning of June.—6. *Ad ventum.* The common text has *adventus.*—*Inhorruit.* "Has rustled."—10. *Gaetulusve leo.* That part of Africa which the ancients denominated Gaetulia, appears to answer in some measure to the modern *Belad-el-Djerid.*—*Frangere.* This verb has here the meaning of "to rend," or "tear in pieces," as ἀγνύναι is sometimes employed in Greek.

Ode XXIV.—The poet seeks to comfort Virgil for the loss of their mutual friend. The individual to whom the ode alludes was a native of Cremona, and appears to have been the same with the Quinctilius of whom Horace speaks in the Epistle to the Pisos (v. 438).

1—7. 1. *Desiderio tam cari capitis.* "To our regret for the loss of so dear an individual." The use of *caput* in this clause is analogous to that of κεφαλή and κάρα in Greek.—2. *Praecipe lugubres cantus.* "Teach me the strains of woe." Literally, "precede me in the strains of woe."—3. *Melpomene;* one of the Muses, so called from the dignity and excellence of her strains (Μελπομένη, from *μέλπομαι, canto*). She presided over lyric and epic poetry.—*Liquidam vocem.* "A clear and tuneful voice."—*Pater.* The Muses, in the common mythology, were said to have been the daughters of Jupiter and Mnemosyne.—5. *Ergo Quinctilium.* The Muse here commences the funeral dirge.—7. *Nudaque Veritas.* "And undisguised Truth."

Tu frustra pius, heu! non ita creditum
Poscis Quinctilium deos.

Quod si Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini,
Quam virga semel horrida,

Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum! Sed levius fit patientia,
Quidquid corrigere est nefas.

CARMEN XXV.

AD LYDIAM.

Parcius junctas quatiunt fenestras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt: amatque
Janua limen,

11—16. 11. *Tu frustra pius*, &c. "Thou alas! displaying a fruitless affection, dost pray the gods for the restoration of Quinctilius, not on such terms entrusted to thy care." The train of ideas is as follows: Thy affectionate sorrows lead thee to pray for the restoration of our common friend; but the effort is a vain one; he was not given to thee as a lasting possession.—13. *Blandius.* "With more persuasive melody."—16. *Virga horrida.* "With his gloomy wand;" alluding to the caduceus. The epithet *horrida* regards its dreaded influence over the movements of departed shades, as they pass onward to the fatal river.—17. *Non lenis*, &c. "Not gentle enough to change the order of the Fates in compliance with our prayers;" *i. e.* sternly refusing to change, &c. *Lenis recludere*, a Graecism for *lenis ad recludendum.*

Ode XXV.—Addressed to Lydia, now an object of neglect, and declining rapidly in the vale of years. The picture here drawn of a vicious female, towards the close of her career, is a disgusting but most instructive one.

1. *Junctas quatiunt fenestras.* An idea borrowed from a besieged city. The custom here alluded to was one of common occurrence among the youth of Italy and Greece. The ancient Romans had only openings in the walls to admit the light (*fenestrae*, "windows," from φαίνω, "*ostendo*"). They were covered with two folding leaves or shutters of wood, and sometimes a curtain. Occasionally a net or frame-work was placed over the aperture. Compare on this head Varro (*de Re Rust.* iii. 7): "*Fenestris Punicanis, aut latioribus, reticulatis utrinque, ut locus omnis sit illustris, neve quae serpens, aliudve quid animal maleficum, introire queat.*"

Quae prius multum facilis movebat
Cardines. Audis minus et minus jam,
Me tuo longas pereunte noctes,
Lydia, dormis?

Invicem moechos anus arrogantes
Flebis in solo levis angiportu;
Thracio bacchante magis sub inter-
lunia vento:

Quum tibi flagrans amor, et libido,
Quae solet matres furiare equorum,
Saeviet circa jecur ulcerosum;
Non sine questu,

Laeta quod pubes hedera virenti
Gaudeat pulla magis atque myrto:
Aridas frondes Hiemis sodali
Dedicet Euro.

3.—10. 3. *Amatque janua limen.* A beautiful expression. Compare Virgil, (*Aen.* v. 163,) "*Litus ama,*" and Statius, (*Silv.* II. iii. 56,) "*Umbris sinuatur amantibus undas.*"—5. *Multum facilis.* "Most easily."—7. *Me tuo longas*, &c. Intended for the words of a serenade. —10. *Levis.* "Thinly clad." When poverty shall have succeeded, as it inevitably must, to a career of vicious indulgence, the light vestments of summer will be thy only protection against the wintry blasts.

11—20. 11. *Thracio vento.* By the "Thracian wind" is meant *Boreas*, or the north wind, whose native land, according to the Greek poets, was the country of Thrace.—*Sub interlunia.* "At the time which intervenes between the old and new moon." Or in freer and more poetic language, "during the dark and stormy season when the moon has disappeared from the skies."—14. *Quae solet matres*, &c. An allusion to the same idea that is expressed by the Greek *ἱππομανεῖν*. Consult Heyne, *ad Virg. Georg.* iii. 280.—15. *Jecur ulcerosum.* The liver was supposed by the ancients to be the primary receptacle of the blood, whence it was diffused over the whole system: hence it became also the seat of the passions.—17. *Hedera virenti.* The "verdant ivy" and the "dark myrtle" are here selected as fit emblems of youth. The leaves of the latter, in general of a dark hue, are more particularly so when young.—20. *Dedicet Euro.* The common text has *Hebro.* The objection, however, to this reading is the utter impossibility of associating the idea of a *Thracian* river with an act performed by *Roman* youth. The propriety of styling the wind *Eurus*, "the companion of winter," may on the other hand easily be defended by the expression of Virgil: (*Georg.* ii. 339:) "*Hibernus Euri flatus.*" To "devote to Eurus," moreover, coincides precisely with our own form of expression, "to scatter to the winds."

CARMEN XXVI.

DE AELIO LAMIA.

Musis amicus, tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis: quîs sub Arcto
Rex gelidae metuatur orae,

Quid Teridaten terreat, unice
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,

Ode XXVI.—In praise of Aelius Lamia, a Roman of ancient and illustrious family, and distinguished for his exploits in the war with the Cantabri. The bard, wholly occupied with the Muses and his friend, consigns every other thought to the winds.

2—3. 2. *Mare Creticum.* The Cretan, which lay to the north of the island, is here put for any sea.—3. *Portare.* "To waft them."—*Quîs sub Arcto,* &c. "By what people the monarch of a frozen region beneath the northern sky is feared," &c. The present ode appears to have been written at the time when Phrahates, king of Parthia, had been dethroned by his subjects for his excessive cruelty, and Teridates, who headed a party against him, appointed in his stead. Phrahates fled for succour to the Scythians, and a monarch of that nation was now on his march to restore him. The king of the frozen region is therefore the Scythian invader, and the people who fear his approach are the Parthians, with Teridates at their head. Dio Cassius informs us that Phrahates was reinstated in his kingdom, and that Teridates fled into Syria. Here he was allowed to remain by Augustus, who obtained from him the son of Phrahates, and led the young prince as a hostage to Rome. This son was subsequently restored to the father, and the standards taken by the Parthians from Crassus and Antony were delivered in exchange. (Compare Dio Cassius, li. 18. vol. i. p. 649. *ed. Reim.*; Justin. xlii. 5.) Strabo, however, states, that the son of Phrahates was received as a hostage from the father himself, and along with him sons and grandsons. (*παῖδας καὶ παίδων παῖδας.* Strab. 6. extr.) Compare with this the language of Suetonius, (*Vit. Aug.* 43,) who speaks of the *hostages* of the Parthians ("*Parthorum obsides*").

6—11. 6. *Fontibus integris.* "The pure fountains." By the *fontes integri* lyric poetry is designated, and the poet alludes to the circumstance of his having been the first of his countrymen that had refreshed the literature of Rome with the streams of lyric verse. Hence the invocation of the Muse.—7. *Apricos necte flores.* "Entwine the sunny flowers." The sunny flowers and the chaplet which they form are figurative expressions, and mean simply a lyric effusion. The Muse is solicited to aid the bard in celebrating the praises of his friend.—*Pimpleï.* The Muses were called *Pimpleïdes* from Pimplea, a fountain, hill, and

Pimplei dulcis; nil sine te mei
Possunt honores: hunc fidibus novis,
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

CARMEN XXVII.

AD SODALES.

Natis in usum laetitiae scyphis
Pugnare, Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.

Vino et lucernis Medus acinaces
Immane quantum discrepat! impium

city of Thrace, subsequently included within the limits of Macedonia. Orpheus was said to have been born here.—9. *Nil sine te mei*, &c. "Without thy favouring aid, the honours which I have received can prove of no avail in celebrating the praises of others." By the term *honores* the poet alludes to his successful cultivation of lyric verse.—10. *Fidibus novis.* "In new strains," *i. e.* in lyric verse. Hence the bard speaks of himself as the first that had adapted the Aeolian strains to Italian measures. (*Ode* III. xxx. 13.)—11. *Lesbio plectro.* "On the Lesbian lyre." The *plectrum*, or quill, is here taken figuratively for the lyre itself. Compare *Ode* I. i. 34.—*Sacrare.* "To consecrate to immortal fame."

Ode XXVII.—The poet is supposed to be present at a festal party, where the guests, warming under the influence of wine, begin to break forth into noisy wrangling. He reproves them in severe terms for conduct so foreign to a meeting of friends, and, in order to draw off their attention to other and more pleasing subjects, he proposes the challenge in verse 10th, on which the rest of the ode is made to turn.

1—6. 1. *Natis in úsum*, &c. "Over cups made for joyous purposes." The *scyphus* was a cup of rather large dimensions, used both on festal occasions, and in the celebration of sacred rites. Like the *cantharus*, it was sacred to Bacchus.—2. *Thracum est.* Compare note on *Ode* I. xviii. 9.—3. *Verecundum;* equivalent to *modicum*, "Foe to excess."—5. *Vino et lucernis*, &c. "It is wonderful how much the dagger of the Parthian is at variance with nocturnal banquets," literally "with wine and lights." *Vino* and *lucernis* are datives, put by a Graecism for the ablative with the preposition *a*.—*Medus.* Compare *Ode* I. ii. 51.—*Acinaces.* The term is of Persian origin. The acinaces was properly a small dagger in use among the Persians, and borrowed from them by the soldiers of later ages. It was worn at the side. Hesychius, in explaining the word, calls it δόρυ Περσικὸν, ξίφος. Suidas remarks: ἀκινάκης, μικρὸν δόρυ Περσικὸν, and Pollux, (i. 138,) Περσικὸν,

Lenite clamorem, sodales,
Et cubito remanete presso.

ξιφίδιόν τι, τῷ μηρῷ προσηρτήμενον. This last comes nearest the true explanation as given above. Compare Schneider, s. v. ἀκινάκης, "Ein eigenthümlich Persisches Wort: ein kleiner Seitendegen bey den Persern." —6. *Immane quantum.* Analagous to the Greek θαυμαστὸν ὅσον.— *Impium clamorem.* The epithet *impius* has here a particular reference to the violation of the ties and duties of friendship, as well as to the profanation of the table, which was always regarded as sacred by the ancients.

8—9. 8. *Cubito remanete presso.* "Remain with the elbow pressed on the couch," *i. e.* stir not from your places; alluding to the ancient custom of reclining at their meals.—9. *Severi Falerni.* All writers agree in describing the Falernian wine as very strong and durable, and so rough in its recent state, that it could not be drunk with pleasure, but required to be kept a great number of years before it was sufficiently mellow. Horace even terms it a "fiery" wine, and calls for water from the spring to moderate its strength; and Persius applies to it the epithet "*indomitum*," probably in allusion to its heady quality. From Galen's account, it appears to have been in best condition from the tenth to the twentieth year; afterwards, it was apt to contract an unpleasant bitterness: yet we may suppose, that when of a good vintage, and especially when preserved in glass bottles, it would keep much longer without having its flavour impaired. Horace, who was a lover of old wine, proposes, in a well-known ode, (iii. 21.) to broach an amphora which was co-eval with himself, and which, therefore, was probably not less than thirty-three years old, as Torquatus Manlius was consul in the six hundred and eighty-ninth year from the foundation of the city, and Corvinus, in honour of whom the wine was to be drawn, did not obtain the consulate till 723 A. U. C. As he bestows the highest commendation on this sample, ascribing to it all the virtues of the choicest vintages, and pronouncing it truly worthy to be produced on a day of festivity, we must believe it to have been really of excellent quality. In general, however, it probably suffered more or less from the mode in which it was kept; and those whose taste was not perverted by the rage for high-dried wines, preferred it in its middle state.

Among our present wines, we have no hesitation in fixing upon those of Xeres and Madeira as the two to which the Falernian offers the most distinct features of resemblance. Both are straw-coloured wines, assuming a deeper tint from age, or from particular circumstances in the quality, or management of the vintage. Both of them present the several varieties of dry, sweet, and light. Both of them are exceedingly strong and durable wines; being, when new, very rough, harsh, and fiery, and requiring to be kept about the same length of time as the Falernian before they attain a due degree of mellowness. Of the two, however, the more palpable dryness and bitter-sweet flavour of the sherry might incline us to decide, that it approached most nearly to the wine under consideration; and it is worthy of remark, that the same difference in the produce of the fermentation is observable in the Xeres vintages, as that which Galen has noticed with respect to the Falernian; it being impossible always to predict with certainty whether the result will be a dry wine, or a sweetish wine, resembling Paxarete.

Vultus severi me quoque sumere
Partem Falerni? dicat Opuntiae
Frater Megillae, quo beatus
Vulnere, qua pereat sagitta.

Cessat voluntas? non alia bibam
Mercede. Quae te cunque domat Venus,
Non erubescendis adurit
Ignibus, ingenuoque semper

Amore peccas. Quidquid habes, age,
Depone tutis auribus—Ah miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma!

Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix illigatum te triformi
Pegasus expediet Chimaerae.

10—14. 10. *Opuntiae;* so called from Opus, the capital of the Opuntian Locri, in Greece, at the northern extremity of Boeotia.—11. *Quo beatus*, &c. The expressions *beatus vulnere*, and *pereat*, afford very pleasing specimens of what grammarians term the *oxymoron*.—13. *Cessat voluntas?* "Dost thou refuse?" Literally, "Does (thy) inclination hesitate?"—*Non alia bibam mercede.* "On no other condition will I drink."—14. *Quae te cunque*, &c. An encomium well calculated to remove the bashful reserve of the youth. "Whoever the fair object may be that sways thy bosom, she causes it to burn with a flame at which thou hast no occasion to blush, for thou always indulgest in an honourable love." The expression *amore peccare* is nothing more than the simple *amare*.

18—23. 18. *Ah miser!* The exclamation of the poet when the secret is divulged.—19. *Quanta laborabas*, &c. The passion of the youth is compared to the dangers of the fabled Charybdis, and hence the expression, *Quanta laborabas Charybdi* is equivalent in effect to *Quam periculosam tibi puellam amabas*.—21. *Thessalis venenis.* Thessaly was remarkable for producing numerous herbs that were used in the magical rites of antiquity.—23. *Vix illigatum*, &c. "Even Pegasus's self will with difficulty extricate thee from the entangling snares of this three-shaped Chimaera." Literally, "Pegasus will hardly extricate thee, entangled by this three-shaped Chimaera." In construction, *triformi Chimaerae*, depending on *illigatum*, is the dative put by a Graecism for the ablative. A new comparison is here made, by which the female in question is made to resemble the well-known Chimaera, or, to use the words of Döring, "*Meretrix illa, rapacitate sua juvenum bonis infestissima, comparatur cum triformi illo monstro Chimaera.*"

CARMEN XXVIII.

NAUTA ET ARCHYTAE UMBRA.

NAUTA.

Te maris et terrae numeroque carentis arenae
Mensorem cohibent, Archyta,

Ode XXVIII.—The object of the present ode is to enforce the useful lesson, that we are all subject to the power of death, whatever may be our station in life, and whatever our talents and acquirements. The dialogue form is adopted for this purpose, and the parties introduced are a mariner and the shade of Archytas. The former, as he is travelling along the shore of southern Italy, discovers the dead body of the philosopher, which had been thrown up by the waves near the town of Matinum on the Tarentine Gulf. He addresses the corpse, and expresses his surprise that so illustrious an individual could not escape from the dominion of the grave. At the seventh verse the shade replies, and continues on until the end of the ode.—Be not surprised, O mariner, at beholding me in this state, exclaims the fallen Pythagorean, Death hath selected far nobler victims: bestow the last sad offices on my remains, and so shall prosperous fortune crown your every effort; if, on the contrary, you make light of my request, expect not to escape a just retribution.

The ode would appear, from its general complexion, to have been imitated from the Greek.

1. *Te maris et terrae*, &c. The order of construction is as follows: ***Parva munera exigui pulveris*** (negata tibi) ***cohibent te***, &c. "The scanty present of a little dust, denied to thy remains, confines thee," &c. The ellipsis of *negata tibi* must be noted, though required more by the idiom of our own, than by that of the Latin tongue. According to the popular belief, if a corpse were deprived of the rites of sepulture, the shade of the deceased was compelled to wander for a hundred years either around the dead body, or along the banks of the Styx. Hence the peculiar propriety of *cohibent* in the present passage. In order to obviate so lamentable a result, it was esteemed a most solemn duty for every one who chanced to encounter an unburied corpse, to perform the last sad offices to it. Sprinkling dust or sand three times upon the dead body, was esteemed amply sufficient for every purpose. Hence the language of the text, "*pulveris exigui parva munera.*" Whoever neglected this injunction of religion was compelled to expiate his crime by sacrificing a sow to Ceres. Compare Festus (in *Praecidanea agna*), Cicero, *de Legibus*, ii. 22; Marius Victorinus, i. p. 247 *ed Putsch.*

The interpretation which we have here given has found, however, very strenuous opponents. Mitscherlich, Jani, and Döring maintain, that *pulveris exigui parva munera* is a mere circumlocution for *locus exiguus*, and that *cohibent* is only the compound used for the simple verb. Hence, according to these commentators, the meaning will be, "A small spot of earth now holds thee," &c.; and they contend, that in this way the opposition is best preserved between the different parts of the sentence. We

Pulveris exigui prope litus parva Matinum
Munera: nec quidquam tibi prodest
Aërias tentasse domos, animoque rotundum
Percurrisse polum, morituro!

ARCHYTAE UMBRA.

Occidet et Pelopis genitor, conviva deorum,
Tithonusque remotus in auras,

cannot agree in the propriety of such an interpretation. The periphrasis of *munera pulveris*, with the two accompanying epithets, is extremely harsh, nor is the sense at all improved by this mode of rendering, as far, at least, as we are able to decide. As for the examples of a similar periphrasis which Jani undertakes to cite, it must be evident, upon the slightest inspection, that they are not entitled to the name. In Lucretius, (i. 32,) "*munera belli*" is equivalent to "*bellicos labores*;" and in Horace himself, (*Ode* II. i. 38,) by *munera naeniae* are meant, in fact, "*leges et modos naeniae.*"—*Maris et terrae mensorem;* alluding to the geometrical knowledge of Archytas.—*Numeroque carentis arenae;* the possibility of calculating the number of the grains of sand was a favourite topic with the ancient mathematicians. Archimedes has left us a work on this subject, entitled, Ψαμμίτης (*Arenarius*), which is interesting, as showing the state of the science at that period.

2—7. 2. *Archyta.* Archytas, one of the Pythagoric preceptors of Plato, was a native of Tarentum. He is said to have been the eighth in succession from Pythagoras; and such was his celebrity, that many illustrious names, beside that of Plato, appear in the train of his disciples. He excelled not only in speculative philosophy, but in geometry and mechanics, and is said to have invented a kind of winged automaton, and several curious hydraulic machines. He was in such high reputation for moral and political wisdom, that, contrary to the usual custom, he was appointed seven different times to the supreme magistracy in Tarentum. Of his writings none remain except a metaphysical work, "On the Nature of the Universe." His death was occasioned by a shipwreck. Compare Diog. Laert. viii. 79—86; Suidas, *s. v.*; Iambl. 23; Aelian. *Var. Hist.* xii. 19, &c.; Enfield's *History of Philosophy*, vol. i. p. 409.—3. *Matinum.* The Matinian shore lay between Callipolis and the Iapygian promontory, on the Tarentine Gulf: the town of Matinum was a little distance inland: it was famed for its bees and honey. (Compare *Ode* IV. ii. 27.)—5. *Aërias tentasse domos*, &c. "To have essayed the ethereal abodes;" alluding to the astronomical knowledge of the philosopher.—6. *Morituro.* "Since death was to be thy certain doom."—7. *Pelopis genitor.* Tantalus.—*Conviva deorum.* "Though a guest of the gods." The common mythology makes Tantalus to have been the entertainer, not the guest, of the gods, and to have served up his own son at a banquet in order to test their divinity. Horace follows the earlier fable, by which Tantalus is represented as honoured with a seat at the table of the gods, and as having incurred their displeasure by imparting nectar and ambrosia to mortals: his punishment is well known. Pindar mentions his offence, (*Olymp.* i. 98.) ἀθανάτων ὅτι κλέψας, κ. τ. λ. Euripides, however, (*Orest.* 10,)

Et Jovis arcanis Minos admissus, habentque
Tartara Panthoiden, iterum Orco
Demissum; quamvis, clypeo Trojana refixo
Tempora testatus, nihil ultra
Nervos atque cutem Morti concesserat atrae;
Judice te non sordidus auctor
Naturae verique. Sed omnes una manet nox,
Et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti:
Exitio est avidum mare nautis:
Mixta senum ac juvenum densentur funera: nullum
Saeva caput Proserpina fugit.

ascribes his fate to a different cause: ἀκόλαστον ἔσχε γλῶσσαν, αἰσχίστην νόσον.

8—14. 8. *Tithonusque remotus in auras.* "And Tithonus, though translated to the skies;" an allusion to the fable of Tithonus and Aurora.—9. *Arcanis;* understand *consiliis.*—*Minos.* In order to gain more reverence for the laws which he promulgated, Minos pretended to have had secret conferences with Jove respecting them.—10. *Panthoiden.* "The son of Panthous." Euphorbus is here meant in name, but Pythagoras in reality. This philosopher taught the doctrine of the transmigration of souls, and is said to have asserted that he himself had animated various bodies, and had been at one time Euphorbus the Trojan. To prove his identity with the son of Panthous, report made him to have gone into the temple of Juno, at, or near, Mycenae, where the shield of Euphorbus had been preserved among other offerings, and to have recognised and taken it down.—*Iterum Orco demissum;* alluding to the doctrine of the transmigration of souls.—11. *Clypeo refixo.* "By the shield loosened from the wall of the temple."—13. *Nervos atque cutem.* "His sinews and skin," *i. e.* his body.—14. *Judice te,* &c. "Even in thine own estimation, no mean expounder of nature and truth;" alluding to Pythagoras both as a natural and moral philosopher. Some editions read *me,* but *te* indicates the wide-spread reputation of Pythagoras, whose well-known name was ever in the mouths of the vulgar throughout that part of southern Italy.

18—22. 18. *Avidum mare.* "The greedy ocean." Some editions read *avidis* ("greedy after gain") as agreeing with *nautis.* This, however, would imply a censure on the very individual from whom the favour of a burial is supposed to be asked.—19. *Mixta senum,* &c. "The intermingled funerals of the old and young are crowded together." *Densentur* is from *denseo -ēre,* an old verb used by Lucretius, Virgil, and Pliny. The common text has *densantur* from *denso -are.*—*Nullum caput,* &c. "No head escapes the stern Proserpina:" an hypallage for *nullum caput fugit saevam Proserpinam.* The ancients had a belief that no one could die, unless Proserpina, or Atropos her minister, cut a lock of hair from the head. The idea was evidently borrowed from the analogy of animal sacrifices, in which the hair cut from the front, or from

Me quoque devexi rapidus comes Orionis
  Illyricis Notus obruit undis.
At tu, nauta, vagae ne parce malignus arenae
  Ossibus et capiti inhumato
Particulam dare: sic, quodcunque minabitur Eurus
  Fluctibus Hesperiis, Venusinae
Plectantur silvae, te sospite, multaque merces,
  Unde potest, tibi defluat aequo
Ab Jove, Neptunoque sacri custode Tarenti.
  Negligis immeritis nocituram
Postmodo te natis fraudem committere? Fors et
  Debita jura vicesque superbae
Te maneant ipsum: precibus non linquar inultis;
  Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit
  Injecto ter pulvere curras.

CARMEN XXIX.

AD ICCIUM.

Icci, beatis nunc Arabum invides
  Gazis, et acrem militiam paras

between the horns of the victims, was regarded as the first offering.—21. *Devexi Orionis.* "Of the setting Orion." The setting of this star was always accompanied by tempestuous weather.—22. *Illyricis undis.* "Amid the Illyrian waters." The allusion is to the Adriatic sea in general. The Illyrians, beside their settlements on the north-eastern shores of the Adriatic, had at one time extended themselves as far as Ancona, on the coast of Italy.

23—35. 23. *Ne parce malignus dare.* "Do not unkindly refuse to bestow."—26. *Fluctibus Hesperiis.* "The western waves:" the seas around Italy; which country was called Hesperia by the Greeks.—*Venusinae plectantur silvae.* "May the Venusian woods be lashed by it."—28. *Unde potest;* equivalent to *a quibus hoc fieri potest,* "For they are able to enrich thee." In construing, place *unde potest* at the end of the sentence.—29. *Sacri custode Neptuno.* Neptune was the tutelary deity of Tarentum.—*Negligis immeritis,* &c. "Dost thou make light of committing a crime which will prove injurious to thy unoffending posterity?" The crime here alluded to is the neglecting to perform the last sad offices to the shade of Archytas.—31. *Postmodo te natis;* equivalent to *nepotibus. Te* is here the ablative, depending on *natis.*—*Fors et debita jura,* &c. "Perhaps both a well-merited punishment and a haughty retribution may be awaiting thee thyself."—33. *Inultis.* "Unheard."—

Non ante devictis Sabaeae
Regibus, horribilique Medo

Nectis catenas? Quae tibi virginum,
Sponso necato, barbara serviet?
Puer quis ex aula capillis
Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis
Pronos relabi posse rivos
Montibus, et Tiberim reverti;

35. *Licebit injecto*, &c. "Thou mayest run on after having thrice cast dust on my remains." Three handfuls of dust were, on such an occasion, sufficient for all the purposes of a burial.

Ode XXIX.—The poet having learned that his friend Iccius had abandoned the study of philosophy, and was turning his attention to deeds of arms, very pleasantly rallies him on this strange metamorphosis.

1—5. 1. *Beatis gazis.* "The rich treasures." *Beatus* is often used, as in the present instance, for *dives*, from the idea of happiness which the crowd associate with the possession of wealth.—*Nunc.* Emphatical; referring to his altered course of life.—*Arabum.* Augustus, A. U. C. 730, (which gives the date of the present ode,) sent Aelius Gallus, praefect of Egypt, with a body of troops against Arabia Felix. The expedition proved unsuccessful, having failed more through the difficulties which the country and climate presented, than from the desultory attacks of the undisciplined enemy. It was in this army that Iccius would seem to have had a command. Compare, in relation to the event here alluded to, Dio Cassius, liii. 29. vol. i. p. 723. *ed. Reim.*; Strabo, 16. vol. vi. p. 443. *seqq. ed. Tzschucke;* Plin. *Hist. Nat.* vi. 28. With regard to the division of Arabia into *Petraea, Deserta*, and *Felix*, it may be remarked, that this arrangement, which was made by Megasthenes and Ptolemy, was unknown to the inhabitants of the East. Compare Jahn's *Biblical Archaeology*, p. 8. *Upham's transl.*—3. *Sabaeae.* Sabaea, a part of Arabia Felix, is here put for the whole region. The *Sabaei* would seem to have occupied what corresponds to the northernmost part of the modern *Yemen.*—4. *Horribilique Medo.* "And for the formidable Parthian." It is more than probable, from a comparison of *Ode* I. xii. 56. and I. xxxv. 31. with the present passage, that Augustus intended the expedition of which we have been speaking, not merely for Arabia Felix, but also for the Parthians and Indi.—5. *Nectis catenas;* a pleasant allusion to the fetters in which Iccius, already victorious in imagination, is to lead his captives to Rome.—*Quae virginum barbara.* "What barbarian virgin." A Graecism for *quae virgo barbara.*

7—15. 7. *Puer quis ex aula;* equivalent to *quis puer regius.* The term *aula* may refer to the royal court either of the Arabians or the Par-

Quum tu coëmtos undique nobiles
Libros Panaetî, Socraticam et domum,
Mutare loricis Iberis,
Pollicitus meliora, tendis?

CARMEN XXX.

AD VENEREM.

O Venus, regina Gnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.

thians.—8. *Ad cyathum statuetur.* "Shall stand as thy cup-bearer;" literally, "shall be placed," &c.—9. *Doctus tendere.* "Skilled in aiming;" a Graecism.—*Sericas.* The Seres were famed for their management of the bow. The reference here, however, is not so much to these people in particular, as to the Eastern nations in general. In relation to the Seres, compare Explanatory Note, *Ode* i. xii. 56.—11. *Relabi posse.* "Can glide back." In this sentence *montibus* is the dative by a Graecism. Prose Latinity would require *ad montes.* Some make *montibus* the ablative, with which they join *pronos* in the sense of *decurrentes.* This arrangement is decidedly inferior to the one first given. As regards the idea intended to be conveyed, it may be observed, that the poet compares his friend's abandonment of graver studies for the din of arms, to a total alteration of the order of nature. The expression appears to be a proverbial one, and is evidently borrowed from the Greek. —12. *Reverti.* "Return in its course."—13. *Coëmtos.* "Bought up on all sides;" a pleasant allusion to his friend's previous ardour in philosophic pursuits.—14. *Panaetî.* Panaetius, a native of Rhodes, holds no mean rank among the Stoic philosophers of antiquity. He passed a considerable part of his life at Rome, and enjoyed an intimate acquaintance with several eminent Romans, particularly Scipio and Laelius. Cicero highly extols his moral doctrine in his treatise "*De Officiis.*" Towards the end of his life, Panaetius removed to Athens, where he died.—*Socraticam et domum.* "And the writings of the Socratic school;" alluding to the philosophical investigations of Xenophon, Plato, Aeschines, and others.—15. *Loricis Iberis.* The Spanish coats of mail obtained a decided preference among the Romans, from the excellence of the metal and its superior temper.

Ode XXX.—Venus is invoked to grace with her presence, and with that of her attendant retinue, the temple prepared for her at the home of Glycera.

1—8. 1. *Gnidi.* Gnidus, or Cnidus, was a Dorian city, on the coast of Caria, near the promontory of Triopium. Venus was the tutelary goddess of the place.—*Paphique.* Paphos was a town of Cyprus, on the western coast, where Venus was fabled to have landed, after having

Fervidus tecum Puer, et solutis
Gratiae zonis, properentque Nymphae,
Et parum comis sine te Juventas,
Mercuriusque.

CARMEN XXXI.

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates? quid orat, de patera novum
Fundens liquorem? Non opimas
Sardiniae segetes feracis;

Non aestuosae grata Calabriae
Armenta; non aurum, aut ebur Indicum;
Non rura, quae Liris quieta
Mordet aqua, taciturnus amnis.

been wafted thither from the island of Cythēra.—2. *Sperne.* "Look with contempt on," *i. e.* leave.—3. *Decoram.* "Adorned for thy reception."—5. *Fervidus puer.* Cupid.—7. *Parum comis.* "Little able to please."—*Juventas.* The goddess of youth, or Hebe.—8. *Mercuriusque.* Mercury is enumerated among the retinue of Venus, in allusion to his being the god of language and persuasive eloquence.

Ode XXXI.—The poet raises a prayer to Apollo, on the day when Augustus dedicated a temple to this deity on the Palatine Hill. Standing amid the crowd of worshippers, each of whom is offering up some petition to the god, the bard is supposed to break forth on a sudden with the abrupt inquiry, "What does the poet, (*i. e.* what do I) ask of Apollo on the dedication of his temple?" His own reply succeeds, disclaiming all that the world considers essential to happiness, and ending with the simple and beautiful prayer for the "*mens sana in corpore sano.*"

1—8. 1. *Dedicatum.* "On the dedication of his temple."—2. *Novum liquorem.* It was customary to use wine of the same year's make in libations to the gods.—4. *Sardiniae.* Sardinia was famed for its fertility, which compensated in some degree for its unhealthy climate.—*Segetes.* "Harvests."—5. *Grata armenta.* "The fine herds."—*Aestuosae Calabriae.* "Of the sunny Calabria." Calabria, in southern Italy, was famed for its mild climate and excellent pastures.—6. *Ebur Indicum.* The ivory of India formed one of the most costly instruments of Roman luxury.—7. *Liris.* This river, now the *Garigliano*, rises in the Apennines, and falls into the Tuscan Sea near Minturnae. The Liris, after the southern boundary of Latium was extended below the Circaean promontory, separated that region from Campania. Subsequently, however, the name of Latium was extended to the mouth of the Vulturnus, and the Massic

Premant Calena falce, quibus dedit
Fortuna, vitem: dives et aureis
Mercator exsiccet culullis
Vina Syra reparata merce,

Dîs carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascant olivae,
Me cichorea, levesque malvae.

Frui paratis et valido mihi,
Latoë, dones, et, precor, integra
Cum mente; nec turpem senectam
Degere, nec cithara carentem.

hills. Con Cramer's *Ancient Italy*, vol. ii. p. 11, and the authorities there cited.—8. *Mordet.* "Undermines" or "eats away."

9—16. 9. *Premant.* "Let those prune."—*Calena falce;* an allusion to the Falernian vineyards. Compare note on *Ode* I. xx. 9.—11. *Exsiccet;* equivalent to *ebibat.* "Let the rich trader drain."—*Culullis.* The *culullus* was properly of baked earth, and was used in sacred rites by the pontifices and vestal virgins. Here, however, the term is taken in a general sense for any cup.—12. *Syra reparata merce.* "Obtained in exchange for Syrian wares." By Syrian wares are meant the aromatic products of Arabia and the more distant East, brought first to the coast of Syria by the overland trade, and shipped thence to the Western markets. —16. *Cichorea.* "Endives." The term *cichoreum* (κιχορεῖον or κιχώριον) is, strictly speaking, confined to the cultivated species of *Intubum* or *Intybum.* The wild sort is called σέρις by the Greeks, and answers to our bitter succory. The name *cichoreum* is of Coptic or Egyptian origin, the plant itself having been brought from Egypt into Europe. The appellation Endive comes from the barbarous word *endivia,* used in the middle ages, and an evident corruption as well of the Arabic *hendîb* as of the classical *intybum.* Compare Fée, *Flore de Virgile,* pp. 70, 71. Martyn *ad Virg. Georg.* i. 120.—*Levesque malvae.* "And emollient mallows." Dioscorides (ii. 111) and Theophrastus (i. 5) both designate mallows as aliment: the first of these two authors speaks of the garden mallows as preferable in this respect to the uncultivated kind, from which it may be fairly inferred that several species of this plant were used as articles of food. The Greek name of the mallows (μαλάχη), from which both the Latin and English are said to be deduced, has reference to their medicinal properties. It is formed from μαλάσσω, "to soften," &c.

17—20. 17. *Frui paratis,* &c. "Son of Latona, give me, I entreat, to enjoy my present possessions, being at the same time both healthful in frame, and with a mind unimpaired by disease;" or more freely, "Give me a sound mind in a sound body, that I may enjoy, as they should be enjoyed, the possessions which are mine." The expression *dones mihi valido,* &c. *frui paratis,* is a Graecism for *dones ut ego validus,* &c.

CARMEN XXXII.

AD LYRAM.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures : age, dic Latinum,
Barbite, carmen,

Lesbio primum modulate civi ;
Qui, ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,

Liberum et Musas, Veneremque, et illi
Semper haerentem Puerum canebat,
Et Lycum, nigris oculis nigroque
Crine decorum.

O decus Phoebi, et dapibus supremi
Grata testudo Jovis, o laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.

fruar paratis. Compare in relation to the idea here expressed, the well-known line of Juvenal : (x. 356 :) " *Orandum est ut sit mens sana in corpore sano.*"—20. *Cithara carentem.* " Devoid of the charms of poetry and music ;" *i. e.* a morose and gloomy old age.

Ode XXXII.—The bard addresses his lyre, and blends with the address the praises of Alcaeus. The invocation comes with a peculiar grace from one who boasted, and with truth, of having been the first to adapt the Aeolian strains to Italian measures. (Compare *Ode* III. XXX. 13.)

1—15. 1. *Poscimur.* " We are called upon for a strain." The request probably came from Augustus or Maecenas. Bentley reads *Poscimus*, which then becomes a part of the apostrophe to the lyre.—*Si quid vacui lusimus tecum.* " If we have ever, in an idle moment, produced in unison with thee any sportive effusion."—3. *Dic Latinum carmen.* " Be responsive to a Latin ode."—5. *Lesbio primum*, &c. " Attuned to harmony most of all by a Lesbian citizen." *Primum* is here equivalent to *maxime.* Horace assigns to Alcaeus the merit of having brought lyric poetry to its highest state of perfection.—6. *Ferox bello.* Understand *quamvis.*—7. *Udo litore.* Understand *in.*—15. *Mihi cunque*, &c. " Be propitious unto me whenever duly invoking thee." *Cunque* for *quandocunque.*

CARMEN XXXIII.

AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio, memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi junior
Laesa praeniteat fide.

Insignem tenui fronte Lycōrida
Cyri torret amor, Cyrus in asperam
Declinat Pholoën: sed prius Appulis
Jungentur capreae lupis,

Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
Saevo mittere cum joco.

Ipsum me melior quum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Adriae
Curvantis Calabros sinus.

CARMEN XXXIV.

AD SE IPSUM.

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae

Ode XXXIII.—Addressed to Albius Tibullus, the celebrated elegiac poet, who had been slighted by the object of his affections.

2—16. 2. *Neu miserabiles*, &c. "Nor give utterance again and again to mournful laments." An allusion to the elegiac strains of Tibullus.—3. *Tibi praeniteat.* "Is preferred to thee."—5. *Tenui fronte.* A low forehead was considered a great beauty among the Greeks and Romans. This taste was so general, that the females of those days used to hide part of their foreheads with bandages.—7. *Declinat.* Understand *animum.* "Turns away his affections."—9. *Turpi peccet adultero.* "Shall yield her affections to so disagreeable a lover." *Adultero* is here equivalent merely to *amatori.*—10. *Impares formas atque animos.* "Unequal forms and minds;" *i. e.* persons and tempers little in unison with each other.—14. *Grata compede.* "With the pleasing chain of love."—16. *Curvantis Calabros sinus.* "Indenting with bays the coast of Calabria."

Ode XXXIV.—Horace, a professed Epicurean, having heard thunder in a cloudless sky, abandons the tenets which he had hitherto adopted,

Consultus erro, nunc retrorsum
Vela dare, atque iterare cursus

Cogor relictos. Namque Diespiter,
Igni corusco nubila dividens
Plerumque, per purum tonantes
Egit equos volucremque currum;

Quo bruta tellus, et vaga flumina,
Quo Styx et invisi horrida Taenari
Sedes, Atlanteusque finis
Concutitur. Valet ima summis

Mutare, et insignia attenuat deus,
Obscura promens. Hinc apicem rapax

and declares his belief in the superintending providence of the gods. Such, at least, appears to be the plain meaning of the ode. It is more than probable, however, that the poet merely wishes to express his dissent from the Epicurean dogma which made the gods take no interest whatever in the affairs of men. The argument employed for this purpose is trivial enough in reality, and yet to an Epicurean of the ancient school it would carry no little weight along with it. Thus Lucretius positively states, that thunder in a serene and cloudless sky is a physical impossibility.

" *Fulmina gigni de crassis, alteque, putandum est,*
Nubibus exstructis: nam coelo nulla sereno,
Nec leviter densis mittuntur nubibus unquam."
De Rer. Nat. vi. 245, *seqq.*

1—7. 1. *Parcus deorum*, &c. The Epicureans would appear only to have conformed to the outward ceremonies of religion, and that too in no very strict or careful manner. The doctrine of their founder, after all that may be said in its praise, tended directly to atheism; and there is strong reason to suspect, that what he taught concerning the gods was artfully designed to screen him from the odium and hazard which would have attended a direct avowal of atheism. Compare Enfield's *History of Philosophy*, vol. i. p. 450, *seqq.*—2. *Insanientis dum sapientiae*, &c. "While I wander from the true path, imbued with the tenets of a visionary philosophy." The expression *insanientis sapientiae* (literally, "an unwise system of wisdom") presents a pleasing oxymoron, and is levelled directly at the philosophy of Epicurus.—4. *Iterare cursus relictos.* "To return to the course which I had abandoned." Heinsius proposes *relectos* for *relictos*, which Bentley advocates, and receives into his text. —5. *Diespiter.* "The father of light." Jupiter.—7. *Per purum.* "Through a cloudless sky." Understand *coelum*. Thunder in a cloudless sky was ranked among prodigies.

9—14. 9. *Bruta tellus.* "The earth, though heavy and senseless." By the "brute earth" is meant in the language of commentators, "*terra quae sine sensu immota et gravis manet.*"—10. *Invisi horrida*

Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

CARMEN XXXV.

AD FORTUNAM.

O DIVA, gratum quae regis Antium,
Praesens vel imo tollere de gradu
Mortale corpus, vel superbos
Vertere funeribus triumphos :

Taenari sedes. The promontory of Taenarus, forming the southernmost projection of the Peloponnesus, was remarkable for a cave in its vicinity, said to be one of the entrances to the lower world, by which Hercules dragged Cerberus to the regions of day.—11. *Atlanteusque finis.* "And Atlas, limit of the world." Literally, "the boundary of Atlas." The ancients believed this chain of mountains to be the farthest barrier to the west.—12. *Valet ima summis,* &c. The train of thought is as follows: Warned by this prodigy, I no longer doubt the interposition of the gods in human affairs ; nay, I consider the Deity all-powerful to change things from the lowest to the highest degree, and to humble to the dust the man that now occupies the loftiest and most conspicuous station among his fellow-creatures. Compare Hesiod, Ἔργα καὶ Ἡμέραι, 5. *seqq.*—14. *Hinc apicem,* &c. "From the head of this one, Fortune, with a loud rushing sound of her pinions, bears away the tiara in impetuous flight ; on the head of that one, she delights in having placed it." *Sustulit* is here taken in an aorist sense. As regards the term *apicem,* it may be remarked, that, though specially signifying the tiara of Eastern royalty, it has here a general reference to the crown or diadem of kings.

ODE XXXV.—Augustus, A.U.C. 726, had levied two armies, the one intended against the Britons, the other against the natives of Arabia Felix and the East. The former of these was to be led by the emperor in person. At this period the present ode is supposed to have been written. It is an address to Fortune, and invokes her favouring influence for the arms of Augustus.

The latter of these two expeditions has already been treated of in the Introductory Remarks on the 29th Ode of this book. The first only proceeded as far as Gaul, where its progress was arrested by the Britons suing for peace, and by the troubled state of Gallic affairs. The negotiations, however, were subsequently broken off, and Augustus prepared anew for a campaign against the island ; but the rebellion of the Salassi, Cantabri, and Astures intervened, and the reduction of these tribes engrossed the attention of the prince. Compare Dio Cassius, liii. 22 and 25, vol. i. p. 717 and 719. *ed. Reim.*

1—8. 1. *Antium ;* a city on the coast of Latium, celebrated for its temple of Fortune.—2. *Praesens tollere.* "That in an instant canst

Te pauper ambit sollicita prece,
Ruris, colonus; te dominam aequoris,
Quicunque Bithyna lacessit
Carpathium pelagus carina.

Te Dacus asper, te profugi Scythae,
Urbesque, gentesque, et Latium ferox,
Regumque matres barbarorum, et
Purpurei metuunt tyranni,

Injurioso ne pede proruas
Stantem columnam, neu populus frequens
Ad arma cessantes ad arma
Concitet, imperiumque frangat.

raise."—3. *Vel Superbos*, &c. "Or convert splendid triumphs into disasters." *Funeribus* is in the ablative, the *casus instrumentalis*.—5. In this and the following line we have adopted the punctuation recommended by Markland, viz. a comma after *prece*, and another after *ruris*, which latter word will then depend on *dominam* understood, and the whole clause will then be equivalent to *pauper colonus, sollicita prece, ambit te, dominam ruris ; quicunque lacessit*, &c. *te dominam aequoris (ambit)*.—*Ambit sollicita prece.* "Supplicates in anxious prayer."—7. *Bithyna.* Bithynia, in Asia Minor, was famed for its natural productions, which gave rise to a very active commerce between this region and the capital of Italy. The expression in the text, however, refers more particularly to the naval timber in which the country abounded.—8. *Carpathium pelagus.* A name applied to that part of the Mediterranean which lay between the islands of Carpathus and Crete.

9—13. 9. *Dacus.* Ancient Dacia corresponds to what is now in a great measure Valachia, Transylvania, Moldavia, and that part of Hungary which lies to the east of the Teïss.—*Profugi Scythae.* "The roving Scythians." The epithet *profugi* is here used with reference to the peculiar habits of this pastoral race, in having no fixed abodes, but dwelling in waggons.—10. *Latium ferox.* "Warlike Latium."—11. *Regum barbarorum.* An allusion to the monarchs of the East, and more particularly to Parthia.—12. *Purpurei tyranni.* "Tyrants clad in purple." 13. *Injurioso ne pede*, &c. "Lest with destructive foot thou overthrow the standing column of affairs." The scholiast makes *stantem columnam* equivalent to *praesentem felicitatem*, and the allusion of the poet is to the existing state of affairs among the Dacians, Scythians, and others mentioned in the text. A standing column was a general symbol among the ancients of public security. Some editions place a colon or period after *tyranni*, and the meaning then is, "Do not with destructive foot overthrow the standing column of the empire," alluding to the durability of the Roman sway. The interpretation first given, however, is decidedly preferable: the change in the latter is too sudden and abrupt.

14—18. 14. *Neu populus frequens*, &c. "Or lest the thronging

Te semper anteit serva Necessitas,
Clavos trabales et cuneos manu
Gestans aëna; nec severus
Uncus abest, liquidumque plumbum.

Te Spes et albo rara Fides colit
Velata panno: nec comitem abnegat,
Utcunque mutata potentes
Veste domos inimica linquis.

At vulgus infidum et meretrix retro
Perjura cedit: diffugiunt cadis
Cum faece siccatis amici,
Ferre jugum pariter dolosi.

populace arouse the inactive to arms! to arms! and destroy the public repose." The repetition of the phrase *ad arma* is intended to express the redoubled outcries of an agitated throng, calling upon the dilatory and inactive to add themselves to their number. The term *imperium* in this passage is equivalent merely to *publicam quietem*, or *reipublicae statum*, taking *respublica* in the general sense of "government."—17. *Te semper anteit*, &c. The idea intended to be conveyed is, that all things must yield to the power of Fortune. This is beautifully expressed in the language of the text, "Thee thy handmaid Necessity ever precedes."—*Anteit* must be pronounced *ant-yit*, as a dissyllable, by synaeresis.—18. *Clavos trabales*. Necessity is here represented with all such appendages as may serve to convey the idea of firm and unyielding power. Thus she bears in her hand *clavos trabales*, "large spikes," like those employed for connecting closely together the timbers of an edifice. She is armed also with "wedges," used for a similar purpose, not for cleaving asunder, as some explain it. In like manner, the "unyielding clamp" (*severus uncus*) makes its appearance, which serves to unite more firmly two masses of stone, while the "melted lead" is required to secure the clamp in its bed. Some commentators erroneously consider the *clavos trabales*, &c. as instruments of punishment.

21—29. 21. *Te Spes et albo*, &c. The idea which the poet wishes to convey is, that Hope and Fidelity are inseparable from Fortune. In other words, Hope always cheers the unfortunate with a prospect of better days to come, and a faithful friend only adheres the more closely to us under the pressure of adversity. The epithet *rara* alludes to the paucity of true friends, while the expression *albo velata panno* refers in a very beautiful manner to the sincerity and candour by which they are always distinguished.—23. *Utcunque mutata*, &c. "Whenever, clad in sordid vestments, thou leavest in anger the abodes of the powerful." Prosperous Fortune is arrayed in splendid attire, but when the anger of the goddess is kindled, and she abandons the dwellings of the mighty, she changes her fair vestments for a sordid garb.—26. *Cadis cum faece siccatis*. "When the casks are drained to the very dregs." Faithless friends abandon us

Serves iturum Caesarem in ultimos
Orbis Britannos, et juvenum recens
Examen Eois timendum
Partibus, Oceanoque rubro.

Eheu! cicatricum et sceleris pudet
Fratrumque—Quid nos dura refugimus
Aetas? quid intactum nefasti
Liquimus? unde manum juventus

after our resources have been exhausted in gratifying their selfish cupidity.—28. *Ferre jugum pariter dolosi*, a Graecism for *nimis dolosi quam ut ferant*, &c. "Too faithless to bear in common with us the yoke of adversity." Compare *Serm.* I. iv. 12. "*Piger ferre*," i. e. "*nimis piger quam ut ferat*."—29. *Ultimos orbis Britannos.* In designating the Britons as "*ultimos orbis*," Horace must be understood to speak more as a poet than a geographer, since the Romans of his day were well acquainted with the existence of Hibernia. It must be acknowledged, however, that it was no uncommon thing to call all the islands in this quarter by the general name of *Insulae Britannicae* (Βρεταvικαὶ νῆσοι). Compare Pliny, *Hist. Nat.* iv. 6. and Mannert, *Geogr. der Griechen und Römer*, vol. ii. pt. 2. p. 33. *seqq.* Catullus also (xi. 11) applies the epithet *ultimos* to the Britons, but at a much earlier period.

30—33. 30. *Juvenum recens examen.* "The recent levy of youthful warriors."—32. *Oceanoque rubro.* "And by the Indian Sea." The whole extent of sea along the southern coast of Asia, was called by the Greeks, while as yet they knew little of India, ἡ Ἐρυθρὰ θάλασσα, (*Mare Erythraeum*,) and the name was said to be derived from that of an ancient monarch, Erythras, who reigned at a very early period on these shores. Subsequently, however, the term was restricted to the sea below Arabia and between the Arabian and Persian Gulf. The Latin appellation, *Oceanus Ruber*, answers in the present instance to the Ἐρυθρὰ θάλασσα in its more extensive meaning, and is evidently a translation of the name on the supposition that it refers to colour. It is more than probable that this supposition is the true one, and that no monarch of the name of Erythras ever existed. A collateral argument in favour of this may be drawn from the modern designation of the Sinus Arabicus (*Red Sea*). The meaning of this modern name must be looked for in that of Idumea or the land of Edom, whose coasts the Sinus Arabicus touches on the north. Edom, in the Hebrew tongue, signifies *red*, and was the name given to Esau for selling his birthright for a mess of *red* pottage.—33. *Eheu! cicatricum*, &c. "Ah! I am ashamed of our scars, and our guilt, and of brothers———" The poet was going to add, "slain by the hand of brothers;" but the thought was too horrid for utterance, and the sentence is therefore abruptly broken off. (Consult *Various Readings.*) He merely adds in general language, "What in fine have we, a hardened age, avoided?" &c. The reference throughout the stanza is to the bloody struggle of the civil wars.

Metu deorum continuit? quibus
Pepercit aris? O utinam nova
  Incude diffingas retusum in
    Massagetas Arabasque ferrum.

CARMEN XXXVI.

AD PLOTIUM NUMIDAM.

Et thure et fidibus juvat
  Placare et vituli sanguine debito
Custodes Numidae deos,
  Qui nunc, Hesperia sospes ab ultima,
Caris multa sodalibus,
  Nulli plura tamen, dividit oscula,
Quam dulci Lamiae, memor
  Actae non alio rege puertiae,
Mutataeque simul togae.
  Cressa ne careat pulchra dies nota:

38—39. 38. *O utinam diffingas.* "O mayest thou forge again." The poet's prayer to Fortune is, that she would forge anew the swords which had been stained by the blood of the Romans in the civil war. so that they might be employed against the enemies of the republic. While polluted with civil blood, they must be the objects of hatred and aversion to the gods.—39. *In Massagetas Arabasque.* "To be wielded against the Massagetae and the Arabians." The Massagetae were a branch of the great Scythian race, and according to Herodotus (i. 204) occupied a level tract of country to the east of the Caspian. Larcher considers their name equivalent probably to "Eastern Getae." (*Histoire d'Hérodote,* vol. viii. p. 323. *Table Géographique.*)

Ode XXXVI.—Plotius Numida having returned, after a long absence, from Spain, where he had been serving under Augustus in the Cantabrian war, the poet bids his friends celebrate in due form so joyous an event. This ode would appear to have been written about A. U. C. 730.

1—10. 1. *Et thure et fidibus,* &c. "With both incense and the music of the lyre, and the blood of a steer due to the fulfilment of our vow." The ancient sacrifices were accompanied with the music of the lyre and flute.—3. *Numidae.* A cognomen of the Plotian and Aemilian lines.—4. *Hesperia ab ultima.* "From farthest Spain." Referring to the situation of this country as farthest to the west. Hesperia was a more common name for Italy, as lying to the west of Greece. For distinction's sake, Spain was sometimes called *Hesperia ultima.*—6. *Dividit.* "Distributes."—8. *Non alio rege.* "Under the same preceptor."—9.

Neu promtae modus amphorae,
Neu morem in Saliûm sit requies pedum:
Neu multi Damalis meri
Bassum Threïcia vincat amystide:
Neu desint epulis rosae,
Neu vivax apium, neu breve lilium.
Omnes in Damalin putres
Deponent oculos: nec Damalis novo
Divelletur adultero,
Lascivis hederis ambitiosior.

CARMEN XXXVII.

AD SODALES.

Nunc est bibendum, nunc pede libero
Pulsanda tellus; nunc Saliaribus

Mutataeque simul togae. Young men, among the Romans, when they had completed their seventeenth year, laid aside the *toga praetexta*, and put on the *toga virilis*, or manly gown.—10. *Cressa nota.* "A white mark." The Romans marked their lucky days, in the calendar, with white or chalk, and their unlucky days with black.

11—20. 11. *Neu promtae*, &c. "Nor let us spare the contents of the wine-jar taken from the vault."—12. *Saliûm.* The Salii, or priests of Mars, twelve in number, were instituted by Numa. They were so called because on solemn occasions they used to go through the city dancing (*saltantes*). After finishing their solemn procession, they sat down to a splendid entertainment. Hence *Saliares dapes* means "a splendid banquet."—13. *Multi Damalis meri.* "The hard-drinking Damalis."—14. *Threïcia amystide.* "In tossing off the wine-cup after the Thracian fashion." The *amystis* (*ἄμυστις*) was a mode of drinking practised by the Thracians, and consisted in draining the cup without once closing the lips. (*ἀ, priv. μύω, claudo.*) It denotes also a large kind of drinking-cup.—16. *Vivax apium.* "The parsley that long retains its verdure." The poet is thought to allude to a kind of wild parsley, of a beautiful verdure, which preserves its freshness for a long period.—*Breve lilium.* "The short-lived lily."—17. *Putres.* "Wanton."—20. *Ambitiosior.* "Encircling him more closely."

Ode XXXVII.—Written in celebration of the victory at Actium, and the final triumph of Augustus over the arms of Antony and Cleopatra. The name of the unfortunate Roman, however, is studiously concealed, and the indignation of the poet is made to fall upon Cleopatra.

2—6. 2. *Nunc Saliaribus*, &c. "Now was it the time to deck the temples of the gods with a splendid banquet." The meaning becomes

Ornare pulvinar deorum
Tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Funus et imperio parabat

Contaminato cum grege turpium
Morbo virorum, quidlibet impotens
Sperare, fortunaque dulci
Ebria. Sed minuit furorem

plainer by a paraphrase: "We were right, my friends, in waiting until the present moment: this was indeed the true period for the expression of our joy." We must imagine these words to have proceeded from the poet after the joyous ceremonies had already begun.—*Saliaribus dapibus*. Literally, "with a Salian banquet." Consult note on verse 12 of the preceding ode.—3. *Pulvinar*. The primitive meaning of this term is, a cushion or pillow for a couch; it is then taken to denote the couch itself; and finally it signifies, from the operation of a peculiar custom among the Romans, a temple or shrine of the gods. When a general had obtained a signal victory, a thanksgiving was decreed by the Senate to be made in all the temples; and what is called a *Lectisternium* took place, when couches were spread for the gods as if about to feast; and their images were taken down from their pedestals, and placed upon these couches around the altars, which were loaded with the richest dishes. Dr. Adam, in his work on Roman Antiquities, states that on such occasions the image of Jupiter was placed in a reclining posture, and those of Juno and Minerva erect on seats. The remark is an erroneous one. The custom to which he refers was confined to solemn festivals in honour of Jove. Compare Val. Max. ii. 1. 2.—With regard to the meaning we have assigned *pulvinar* in the text, and which is not given by some lexicographers, consult Ernesti, *Clav. Cic. s. v.*; Schütz, *Index Lat. in Cic. Op. s. v.*—5. *Antehac*. To be pronounced as a dissyllable (*ant-yac*). The place of the caesura is not accurately observed either in this or the 14th line. Consult *Classical Journal*, vol. xi. p. 354.—*Caecubum*; used here to denote any of the more generous kinds of wine. Compare note on *Ode* I. xx. 9.—6. *Dum Capitolio*, &c. "While a frenzied queen was preparing ruin for the Capitol and destruction for the empire." An hypallage for *dum Capitolio regina demens*, &c. Horace indulges here in a spirit of poetic exaggeration, since Antony and Cleopatra intended merely, in case they proved victorious, to transfer the seat of empire from Rome to Alexandria. Dio Cassius (l. 4. vol. i. p. 606, *ed. Reimar.*) states as one of the rumours of the day, that Antony had promised to bestow the city of Rome as a present upon Cleopatra, and to remove the government to Egypt.

9—14. 9. *Contaminato cum grege*, &c. "With a contaminated herd of followers polluted by disease."—10. *Quidlibet impotens sperare*. "Weak enough to hope for anything:" a Graecism for *impotens ut*

Vix una sospes navis ab ignibus :
Mentemque lymphatam Mareōtico
Redegit in veros timores
Caesar, ab Italia volantem

Remis adurguens ; accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Haemoniae ; daret ut catenis

Fatale monstrum ; quae generosius
Perire quaerens, nec muliebriter
Expavit ensem, nec latentes
Classe cita reparavit oras :

quidlibet speraret.—11. *Fortunaque dulci ebria.* "And intoxicated with prosperity."—13. *Sospes ab ignibus.* "Saved from the flames." We have here somewhat of poetic exaggeration. Cleopatra fled with sixty ships, while three hundred were taken by Augustus. Many of Antony's vessels, however, were destroyed by fire during the action.—14. *Lymphatam Mareotico.* "Maddened with Mareotic wine." A bitter, though not strictly accurate, allusion to the luxurious habits of Cleopatra. The poet pretends in this way to account for the panic which seized her at Actium.—*Mareotico.* The Mareotic wine was produced along the borders of the Lake Mareotis, in Egypt. It was a light, sweetish, white wine, with a delicate perfume, of easy digestion, and not apt to affect the head, though the allusion of Horace would seem to imply that it had not always preserved its innocuous quality.

16—23. 16. *Ab Italia volantem,* &c. "Pursuing her with swift galleys, as she fled from Italy." The expression *ab Italia volantem* is to be explained by the circumstance of Antony and Cleopatra's having intended to make a descent upon Italy before Augustus should be apprised of their coming. Hence the flight of Cleopatra, at the battle of Actium, was in reality *ab Italia.*—20. *Haemoniae.* Haemonia was one of the early names of Thessaly.—21. *Fatale monstrum.* "The fated monster," *i. e.* the fated cause of evil to the Roman world.—*Quae.* A syllepsis, the relative being made to refer to the person indicated by *monstrum*, not to the grammatical gender of the antecedent itself.—23. *Expavit ensem.* An allusion to the attempt which Cleopatra made upon her own life, when Proculeius was sent by Augustus to secure her person.—*Nec latentes,* &c. "Nor sought with a swift fleet for secret shores." By *latentes oras* are meant coasts lying concealed from the sway of the Romans. Plutarch states, that Cleopatra formed the design, after the battle at Actium, of drawing a fleet of vessels into the Arabian Gulf, across the neck of land called at the present day the Isthmus of Suez, and of seeking some remote country, where she might neither be reduced to slavery nor involved in war. The biographer adds, that the first ships transported across were burned by the natives of Arabia Petraea, and that Cleopatra subsequently abandoned the enterprise, resolving to

Ausa et jacentem visere regiam
Vultu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum;

Deliberata morte ferocior:
Saevis Liburnis scilicet invidens
Privata deduci superbo
Non humilis mulier triumpho.

fortify the avenues of her kingdom against the approach of Augustus. The account, however, which Dio Cassius gives differs in some respect from that of Plutarch, since it makes the vessels destroyed by the Arabians to have been built on that side of the isthmus. Compare Plutarch, *Vit. Anton.* 69, vol. vi. p. 143. *ed. Hutten;* and Dio Cassius, li. 7. vol. i. p. 637. *ed. Reimar.*

25—26. 25. *Jacentem regiam.* "Her palace plunged in affliction."—26. *Fortis et asperas,* &c. "And had courage to handle the exasperated serpents." Horace here adopts the common opinion of Cleopatra's death having been occasioned by the bite of an asp, the animal having been previously irritated by the queen with a golden bodkin. There is a great deal of doubt, however, on this subject, as may be seen from Plutarch's statement. After mentioning the common account, which we have just given, the biographer, remarks: "It was likewise reported that she carried about with her certain poison in a hollow bodkin which she wore in her hair; yet there was neither any mark of poison on her body, nor was there any serpent found in the monument, though the track of a reptile was said to have been discovered on the sea-sands opposite the windows of her apartment. Others again have affirmed, that she had two small punctures on her arm, apparently occasioned by the asp's sting; and to this Caesar obviously gave credit; for her effigy, which he carried in triumph, had an asp on the arm." It is more than probable that the asp on the arm of the effigy was a mere ornament, mistaken by the populace for a symbolical allusion to the manner of Cleopatra's death. Or we may conclude with Wrangham, that there would of course be an asp on the diadem of the effigy, because it was peculiar to the kings of Egypt.

29—32. 29. *Deliberata morte ferocior.* "Becoming more fierce by a determined resolution to die."—30. *Saevis Liburnis,* &c. "Because, being a haughty woman, she disdained being led away in the hostile galleys of the Liburnians, deprived of all her former rank, for the purpose of gracing the proud triumph of Augustus."—32. *Superbo triumpho* is here put by a Graecism for *ad superbum triumphum.* The *naves Liburnae* were a kind of light galleys used by the Liburnians, an Illyrian race along the coast of the Adriatic, addicted to piracy. To ships of this construction Augustus was in a great measure indebted for his victory at Actium. The vessels of Antony, on the other hand, were remarkable for their great size. Compare the tumid description of Florus, (iv. 11. 5.) "*Turribus atque tabulatis allevatae castellorum et urbium specie, non sine gemitu maris, et labore ventorum ferebantur.*"

CARMEN XXXVIII.

AD PUERUM.

Persicos odi, puer, apparatus;
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.

Simplici myrto nihil allabores
Sedulus curae; neque te ministrum
Dedecet myrtus, neque me sub arcta
Vite bibentem.

Ode XXXVIII.—Written in condemnation, as is generally supposed, of the luxury and extravagance which marked the banquets of the day. The bard directs his attendant to make the simplest preparations for his entertainment.

1—5. 1. *Persicos apparatus.* "The festal preparations of the Persians," *i. e.* luxurious and costly preparations.—2. *Nexae philyra coronae.* "Chaplets secured with the rind of the linden."—3. *Mitte sectari.* "Give over searching."—4. *Moretur.* "Loiters beyond its season."—5. *Nihil allabores sedulus curae.* "Strive not with earnest care to add anything."—*Sedulus curae* is a Graecism for *sedula cura.*

Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

CARMEN I.

AD ASINIUM POLLIONEM.

Motum ex Metello consule civicum,
Bellique causas et vitia et modos,
Ludumque Fortunae, gravesque
Principum amicitias, et arma
Nondum expiatis uncta cruoribus,
Periculosae plenum opus aleae,

Ode I.—C. Asinius Pollio, distinguished as a soldier, a pleader, and a tragic author, was engaged in writing a history of the civil war. The poet earnestly entreats him to persevere, and not to return to the paths of tragic composition until he should have completed his promised narrative of Roman affairs. The ode describes in glowing colours the expectations entertained by the poet of the ability with which Pollio would treat so interesting and difficult a subject.

For remarks on the character and writings of Pollio, compare Dunlop's *Roman Literature*, vol. iii. p. 45. *seqq*. Lond. ed.

1—6. 1. *Ex Metello consule.* "From the consulship of Metellus." The narrative of Pollio, consequently, began with the formation of the first triumvirate, by Caesar, Pompey, and Crassus, A. U. C. 694, in the consulship of Q. Caecilius Metellus and L. Afranius. This may well be considered as the germ of the civil wars that ensued. The Romans marked the year by the names of the consuls, and he who had most suffrages, &c. was placed first. The Athenians, on the other hand, designated their years by the name of the chief archon, who was hence called Ἄρχων Ἐπώνυμος.—2. *Bellique causas*, &c. "And of the causes, and the errors, and the operations, of the war." The term *vitia* has here a particular reference to the rash and unwise plans of Pompey and his followers.—3. *Ludumque Fortunae.* "And of the game that Fortune played."—*Gravesque principum amicitias.* "And of the fatal confederacies of the chiefs." An allusion to the two triumvirates. Of the first we have already spoken. The second was composed of Octavianus, Antony, and Lepidus. Compare Lucan, i. 84.—5. *Nondum expiatis.* Compare *Ode* I. ii. 29.—6. *Periculosae plenum*, &c. "An undertaking full of danger and of hazard."

Tractas, et incedis per ignes
Suppositos cineri doloso.

Paullum severae Musa tragoediae
Desit theatris: mox, ubi publicas
Res ordinaris, grande munus
Cecropio repetes cothurno,

Insigne moestis praesidium reis
Et consulenti Pollio curiae,
Cui laurus aeternos honores
Dalmatico peperit triumpho.

Jam nunc minaci murmure cornuum
Perstringis aures: jam litui strepunt:
Jam fulgor armorum fugaces
Terret equos equitumque vultus.

Opus is applied by some, though less correctly, we conceive, to the civil war itself.—The metaphor of the poet is borrowed from the Roman games of chance.

8—12. 8. *Cineri.* The dative put by a Graecism for the ablative.—9. ***Paullum severae***, &c. "Let the Muse of dignified tragedy be absent for a while from our theatres," *i. e.* suspend for a season thy labours in the field of tragic composition.—The Muse of Tragedy is Melpomene, who presided also over lyric verse. Compare Explanatory Notes, *Odē* I. xxiv. 3.—10. *Ubi publicas res ordinaris.* "When thou hast completed the history of our public affairs." The phrase may also be rendered, "When thou hast settled our public affairs," *i. e.* when in the order of thy narrative thou hast brought the history of our country down to the present period of tranquillity and repose. The former interpretation is less poetic indeed, but in every other point of view decidedly preferable.—11. *Grande munus*, &c. "Thou wilt resume the important task with all the dignity of the Athenian tragic style," *i. e.* thou wilt return to thy labours in the walks of tragedy, and rival, as thou hast already done, the best efforts of the dramatic poets of Greece. The *cothurnus* (*κόθορνος*) is here put figuratively for tragedy.—12. *Cecropio;* equivalent to *Attico*, and alluding to Cecrops as the founder of Athens.

13—23. 13. *Insigne moestis*, &c. "Distinguished source of aid to the sorrowful accused." Alluding to his abilities as an advocate.—14. *Consulenti curiae.* "To the senate asking thy advice." It was the duty of the consul or presiding magistrate to ask the opinions of the individual senators (*consulere senatum*). Here, however, the poet very beautifully assigns to the senate itself the office of him who presided over their deliberations, and in making them ask the individual opinion of Pollio, represents them as following with implicit confidence his directing and counselling voice.—16. *Dalmatico triumpho.* Pollio triumphed A. U. C. 715, over the Parthini, an Illyrian race in the vicinity of Epidamnus.—17. *Jam nunc minaci*, &c. The poet fancies himself

Audire magnos jam videor duces
Non indecoro pulvere sordidos,
Et cuncta terrarum subacta
Praeter atrocem animum Catonis.

Juno, et deorum quisquis amicior
Afris inulta cesserat impotens
Tellure, victorum nepotes
Retulit inferias Jugurthae.

Quis non Latino sanguine pinguior
Campus sepulcris impia proelia
Testatur, auditumque Medis
Hesperiae sonitum ruinae?

Qui gurges, aut quae flumina lugubris
Ignara belli? quod mare Dauniae
Non decoloravere caedes?
Quae caret ora cruore nostro?

listening to the recital of Pollio's poem, and to be hurried on by the animated and graphic periods of his friend into the midst of combats.—19. *Fugaces terret equos*, &c. "Terrifies the flying steeds, and spreads alarm over the countenances of their riders." The zeugma in *terret* is worthy of attention.—21. *Audire magnas*, &c. "Already methinks I hear the cry of mighty leaders, stained with no inglorious dust."—23. *Et cuncta terrarum*, &c. "And see the whole world subdued, except the unyielding soul of Cato." After *cuncta* understand *loca*. Cato the younger is alluded to, who put an end to his existence at Utica.

25—40. 25. *Juno, et deorum*, &c. "Juno, and whosoever of the gods more friendly to the people of Africa, unable to resist the power of the Fates, had retired from a land they could not then avenge, in after-days offered up the descendants of the conquerors as a sacrifice to the shade of Jugurtha." The victory at Thapsus, where Caesar triumphed over the remains of Pompey's party in Africa, and after which Cato put an end to his own existence at Utica, is here alluded to in language beautifully poetic. Juno, and the other tutelary deities of Africa, compelled to bend to the loftier destinies of the Roman name in the Punic conflicts and in the war with Jugurtha, are supposed, in accordance with the popular belief on such subjects, to have retired from the land which they found themselves unable to save. In a later age, however, taking advantage of the civil dissensions among the conquerors, they make the battle-field at Thapsus, where Roman met Roman, a vast place of sacrifice, as it were, in which thousands were immolated to the manes of Jugurtha and the fallen fortunes of the land.—29. *Quis non Latino*, &c. The poet, as an inducement for Pollio to persevere, enlarges in glowing colours on the lofty and extensive nature of the subject which occupies the attention of his friend.—31. *Auditumque Medis*, &c. "And

Sed ne, relictis, Musa procax, jocis,
Ceae retractes munera naeniae :
Mecum Dionaeo sub antro
Quaere modos leviore plectro.

CARMEN II.

AD SALLUSTIUM CRISPUM.

Nullus argento color est avaris
Abdito terris ; inimice lamnae,
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet extento Proculeius aevo
Notus in fratres animi paterni :
Illum aget penna metuente solvi
Fama superstes.

the sound of the downfal of Italy, heard even by the distant nations of the East." Under the term *Medis* there is a special reference to the Parthians, the bitterest foes to the Roman name.—34. *Dauniae caedes.* "The blood of Romans." *Dauniae* is here put for *Italae* or *Romanae.* Compare note on *Ode* I. xxii. 13.—37. *Sed ne, relictis,* &c. "But do not, bold Muse, abandon sportive themes, and resume the task of the Cean dirge," *i. e.* never again boldly presume to direct thy feeble efforts towards subjects of so grave and mournful a character. The expression *Ceae naeniae* refers to Simonides, the famous bard of Ceos, distinguished as a writer of mournful elegy.—39. *Dionaeo sub antro.* "Beneath some cave sacred to Venus." Dione was the mother of Venus, whence the epithet *Dionaeus* applied to the latter goddess and what concerned her.—40. *Leviore plectro.* "Of a lighter strain." Compare note on *Ode* I. xxvi. 11.

Ode II.—The poet shows that the mere possession of riches can never bestow real happiness. Those alone are truly happy and truly wise, who know how to enjoy, in a becoming manner, the gifts which Fortune may bestow, since otherwise present wealth only gives rise to an eager desire for more.

The ode is addressed to Crispus Sallustius, nephew to the historian, and is intended, in fact, as a high encomium on his own wise employment of the ample fortune left him by his uncle. Naturally of a retired and philosophic character, Sallust had remained content with the equestrian rank in which he was born, declining all the offers of advancement that were made him by Augustus.

1—12. 1. *Nullus argento color.* "Silver has no brilliancy."—2. *Inimice lamnae nisi temperato,* &c. "Thou foe to wealth, unless it shine by moderate use." *Lamnae* (for *laminae*) properly denotes plates of

Latius regnes avidum domando
Spiritum, quam si Libyam remotis
Gadibus jungas, et uterque Poenus
Serviat uni.

Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi
Fugerit venis, et aquosus albo
Corpore languor.

Redditum Cyri solio Phrahaten
Dissidens plebi numero beatorum
Eximit Virtus, populumque falsis
Dedocet uti

Vocibus; regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

gold or silver, *i. e.* coined money or wealth in general.—5. *Extento aevo.* "To distant ages."—*Proculeius.* C. Proculeius Varro Muraena, a Roman knight, and the intimate friend of Augustus. He is here praised for having shared his estate with his two brothers, who had lost all their property for siding with Pompey in the civil wars.—6. *Notus in fratres,* &c. "Well known for his paternal affection towards his brethren."—7. *Penna metuente solvi.* "On an untiring pinion;" literally, on a pinion fearing to be tired or relaxed. The allusion is a figurative one, and refers to a pinion *guarding against* being enfeebled.—11. *Gadibus.* Gades, now *Cadiz*, in Spain.—*Uterque Poenus;* alluding to the Carthaginian power, both at home and along the coast of Spain. Thus we have the Poeni in Africa, and the Bastuli Poeni along the lower part of the Mediterranean coast in the Spanish peninsula.—12. *Uni.* Understand *tibi.*

13—23. 13. *Crescit indulgens sibi,* &c. "The direful dropsy increases by self-indulgence." Compare the remark of the scholiast: "*Est autem hydropico proprium ut quanto amplius biberit, tanto amplius sitiat.*" The avaricious man is here compared to one who is suffering under a dropsy. In either case there is the same hankering after what only serves to aggravate the nature of the disease.—15. *Aquosus languor.* The dropsy (ὕδρωψ) takes its name from the circumstance of *water* (ὕδωρ) being the most visible cause of the distemper, as well as from the pallid hue which overspreads the *countenance* (ὤψ) of the sufferer. It arises in fact from too lax a tone of the solids, whereby digestion is weakened, and all the parts are filled beyond measure.—17. *Cyri solio.* By the "throne of Cyrus," is here meant the Parthian empire. Compare note on *Ode* I. ii. 22.—*Phrahaten.* Compare note on *Ode* I. xxvi. 5.—18. *Dissidens plebi.* "Dissenting from the crowd."—19. *Virtus.* "True

CARMEN III.

AD DELLIUM.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,

Seu moestus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.

wisdom."—*Populumque falsis*, &c. "And teaches the populace to disuse false names for things."—22. *Propriamque laurum.* "And the never-fading laurel."—23. *Oculo irretorto.* "With a steady gaze," *i. e.* without an envious look: not regarding them with the sidelong glance of envy, but with the steady gaze of calm indifference.

Ode III.—Addressed to Q. Dellius, and recommending a calm enjoyment of the pleasures of existence, since death, sooner or later, will bring all to an end. The individual to whom the ode is inscribed was remarkable for his fickle and vacillating character; and so often did he change sides during the civil contest which took place after the death of Caesar, as to receive from Messala the appellation of *desultorem bellorum civilium;* a pleasant allusion to the Roman *desultores,* who rode two horses joined together, leaping quickly from the one to the other. Compare Seneca: (*Suasor.* p. 7:) "*Bellissimam tamen rem Dellius dixit, quem Messala Corvinus desultorem bellorum civilium vocat, quia ab Dolabella ad Cassium transiturus salutem sibi pactus est, si Dolabellam occidisset; et a Cassio deinde transivit ad Antonium: novissume ab Antonio transfugit ad Caesarem.*" Consult also Velleius Paterculus, ii. 84, and Dio Cassius, xlix. 39.

2—8. 2. *Non secus in bonis*, &c. "As well as one restrained from immoderate joy in prosperity."—4. *Moriture.* "Who at some time or other must end thy existence." Dacier well observes, that the whole beauty and force of this strophe consists in the single word *moriture*, which is not only an epithet, but a reason to confirm the poet's advice. —6. *In remoto gramine.* "In some grassy retreat."—*Dies Festos.* Days among the Romans were distinguished into three general divisions, the *Dies Festi*, *Dies Profesti*, and *Dies Intercisi.* The *Dies Festi*, "Holy days," were consecrated to religious purposes; the *Dies Profesti* were given to the common business of life; and the *Dies Intercisi* were half-holidays, divided between sacred and ordinary occupations. The *Dies Fasti,* on the other hand, were those on which it was lawful (*fas*) for the Praetor to sit in judgment: all other days were called *Dies Nefasti,* or "Non-court days." Compare Crombie, *Gymnasium,* vol. ii. p. 56, 3rd ed.—8. *Interiore nota Falerni.* "With the old Falernian," *i. e.* the

Qua pinus ingens albaque populus
Umbram hospitalem consociare amant
Ramis, et obliquo laborat
Lympha fugax trepidare rivo :

Huc vina et unguenta et nimium brevis
Flores amoenos ferre jube rosae,
Dum res et aetas et Sororum
Fila trium patiuntur atra.

Cedes coëmtis saltibus, et domo,
Villaque, flavus quam Tiberis lavit :
Cedes ; et exstructis in altum
Divitiis potietur haeres.

Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima
De gente, sub divo moreris,
Victima nil miserantis Orci.

Omnes eodem cogimur : omnium
Versatur urna serius ocius
Sors exitura, et nos in aeternum
Exsilium impositura cymbae.

choicest wine, which was placed in the farthest part of the vault or crypt, marked with its date and growth.

9—19. 9. *Qua pinus ingens*, &c. " Where the tall pine and silver poplar love to unite in forming with their branches an hospitable shade." The poet is probably describing some beautiful spot in the pleasure-grounds of Dellius.—11. *Et obliquo laborat*, &c. " And the swiftly moving water strives to run murmuring along in its winding channel." The beautiful selection of terms in *laborat* and *trepidare*, is worthy of all praise.—13. *Nimium brevis rosae*. " Of the too short-lived rose."—15. *Res*. " Your circumstances."—*Sororum*. The fates.—17. *Coëmtis*. " Bought up on all sides."—*Domo*. The term *domus* here denotes that part of the villa occupied by the proprietor himself, while *villa* designates the other buildings and appurtenances of the estate. Hence we may render the words *et domo villaque* as follows : " and from thy lordly mansion and estate."—18. *Flavus Tiberis*. Compare note on *Ode* I. ii. 13.—19. *Exstructis in altum*. " Piled up on high."

21—28. 21. *Divesne prisco*, &c. " It matters not whether thou dwellest beneath the light of heaven, blessed with riches and descended from Inachus of old, or in narrow circumstances, and of the lowliest birth, since in either event thou art the destined victim of unrelenting Orcus." The expression *prisco natus ab Inacho* is equivalent to *antiquissima stirpe oriundus*, Inachus having been, according to the common account,

CARMEN IV.

AD XANTHIAM PHOCEUM.

NE sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseïs niveo colore
Movit Achillem:

Movit Ajacem Telamone natum
Forma captivae dominum Tecmessae:
Arsit Atrides medio in triumpho
Virgine rapta,

Barbarae postquam cecidere turmae
Thessalo victore, et ademtus Hector
Tradidit fessis leviora tolli
Pergama Graiis.

the most ancient king of Argos.—25. *Omnes eodem cogimur.* "We are all driven towards the same quarter;" alluding to the passage of the shades, under the guidance of Mercury, to the other world.—*Omnium versatur urna*, &c. "The lots of all are shaken in the urn, destined sooner or later to come forth, and place us in the bark for an eternal exile." The urn here alluded to is that held by Necessity in the lower world. Some editions place a comma after *urna*, making it the nominative to *versatur;* and *urna omnium* will then signify "the urn containing the destinies of all." But the construction is too harsh; and the caesura, which would then be requisite for lengthening the final syllable of *urna*, is of doubtful application for such a purpose.—28. *Cymbae;* the dative, by a Graecism, for the ablative *cymba.*

ODE IV.—Addressed to Xanthias Phoceus, a native probably of Greece.

1—14. 1. *Ancillae.* The allusion here is perhaps to a slave taken in war.—3. *Serva Briseïs.* "Briseis though a slave." The daughter of Brises or Briseus, made captive by Achilles when he took the city of Lyrnessus. (*Il.* ii. 690.) She had been led, by her father, from Pedasus, her native place, to espouse Mynas, king of Lyrnessus.—6. *Tecmessae;* to be pronounced *Te-cmessae.* Compare note on *Ode* I. x. 1. Tecmessa, the daughter of Teleutas, a Phrygian prince, was taken captive when the Greeks ravaged the countries in the neighbourhood of Troy. She fell to the lot of Ajax, the son of Telamon, and became the mother of Eurysaces, who reigned in Salamis after his paternal grandfather.—7. *Atrides.* Agamemnon.—8. *Virgine rapta.* Cassandra, violated by the Oilean Ajax in the temple of Minerva.—9. *Barbarae turmae.* The Trojans and their allies.—10. *Thessalo victore.* Achilles.—11. *Tolli;* a Graecism for *ad tollendum.*—13. *Nescias, an;* equivalent to *fortasse.*

Nescias, an te generum beati
Phyllidis flavae decorent parentes :
Regium certe genus et Penates
Moeret iniquos.

Credo non illam tibi de scelesta
Plebe delectam ; neque sic fidelem,
Sic lucro aversam, potuisse nasci
Matre pudenda.

Brachia et vultum teretesque suras
Integer laudo : fuge suspicari,
Cujus octavum trepidavit aetas
Claudere lustrum.

CARMEN V.

Nondum subacta ferre jugum valet
Cervice, nondum munia comparis
Aequare, nec tauri ruentis
In Venerem tolerare pondus.

Circa virentes est animus tuae
Campos juvencae, nunc fluviis gravem
Solantis aestum, nunc in udo
Ludere cum vitulis salicto

Beati parentes. "Noble parents."—14. *Flavae.* "Golden-haired."—*Decorent.* "May be an honour to."

15—22. 15. *Penates iniquos.* "The offended Penates ;" *i. e.* the misfortunes of her house ; alluding to her fall from high birth to slavery, —17. *De scelesta plebe.* "From the worthless crowd."—21. *Teretes suras.* The tunic came down a little below the knees before, and to the middle of the legs behind. That worn by slaves, however, was still shorter, and displayed the entire leg to the view.—22. *Integer.* "Free from passion."—*Fuge suspicari*, &c. "Avoid being jealous of one whose age is hastening onward to bring its eighth lustrum to a close." A lustrum was a period of five years, so that the poet must now have been in his fortieth year. The phrase *claudere*, or *condere*, *lustrum*, properly refers to the sacrifice called *Suovetaurilia* or *Solitaurilia*, which *closed* the census, the review of the people taking place every lustrum, or at the end of every five years.

Ode V.—Addressed to Lalage.

1—22. 1. *Jugum.* "The marriage yoke."—2. *Munia comparis.* "The duties of a partner."—5. *Circa virentes est campos.* "Is busied

Praegestientis. Tolle cupidinem
Immitis uvae: jam tibi lividos
Distinguet Auctumnus racemos
Purpureo varius colore.

Jam te sequetur: currit enim ferox
Aetas, et illi, quos tibi demserit,
Apponet annos: jam proterva
Fronte petet Lalage maritum:

Dilecta, quantum non Pholoë fugax,
Non Chloris, albo sic humero nitens,
Ut pura nocturno renidet
Luna mari, Gnidiusve Gyges;

Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum solutis
Crinibus ambiguoque vultu

CARMEN VI.

AD SEPTIMIUM.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra, et

amid the grassy plains:" *i.e.* is turned towards and wholly engrossed by them.—10. *Jam tibi lividos*, &c. "Soon will changing Autumn tinge for thee the livid clusters with a purple hue."—17. *Dilecta;* understand *tantum.—Albo sic humero nitens*, &c. "Shining as brightly with her fair shoulder, as the unclouded moon upon the midnight sea."—22. *Mire sagaces hospites.* "Even the most sagacious strangers."

Ode VI.—The poet expresses a wish to spend the remainder of his days along with his friend Septimius, either amid the groves of Tibur, or the fair fields of Tarentum.

The individual to whom the ode was addressed was a member of the Equestrian order, and had fought in the same ranks with Horace during the civil contest. Hence the language of Porphyrion: "*Septimium, equitem Romanum, amicum et commilitonem suum hac ode alloquitur.*" From the words of Horace (*Epist.* I. iii. 9—14) he appears to have been also a votary of the Muses: and another scholiast remarks of him, "*Titius Septimius lyrica carmina et tragoedias scripsit, Augusti tempore: sed libri ejus nulli extant.*"

1—2. 1. *Gades aditure mecum.* "Who art ready to go with me to Gades (*if requisite*)." We must not imagine that any actual departure,

Barbaras Syrtes, ubi Maura semper
Aestuat unda,

Tibur, Argeo positum colono,
Sit meae sedes utinam senectae;
Sit modus lasso maris et viarum
Militiaeque.

Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi
Flumen et regnata petam Laconi
Rura Phalanto.

either for Gades, or the other quarters mentioned in this stanza, was contemplated by the poet: the language of the text is to be taken merely as a general eulogium on the tried friendship of Septimius: as respects Gades, compare *Ode* II. ii. 11.—2. *Et Cantabrum indoctum*, &c. "And against the Cantabrian untaught as yet to endure our yoke." The Cantabri were a warlike nation of Spain, extending over what is at present Biscay and part of Asturias. Their resistance to the Roman arms was long and stubborn, and hence the language of Horace in relation to them, *Ode* III. viii. 22, "*Cantaber, sera domitus catena.*" Augustus marched against them, A. U. C. 729, and during his confinement by sickness at Tarraco, they were defeated and reduced to partial subjection by his lieutenant C. Antistius. (Compare Dio Cassius, liii. 25.) In the following year they rebelled, the moment Augustus had retired from Spain, but the insurrection was speedily repressed. (Dio Cass. liii. 29.) Their restless spirit, however, soon urged them on to fresh disorders; and, after the lapse of a few years, (A. U. C. 734,) those of them who had been sold into slavery, having slain their masters, returned home, and induced many of their countrymen to revolt. They were subdued by Agrippa, but at the expense of many lives: (*συχνοὺς ἀποβαλὼν τῶν στρατιωτῶν·*) the punishment inflicted on them was consequently severe; nearly all of military age were put to death, and the rest of the nation, after being deprived of their arms, were compelled to remove from the mountainous country and settle in the plains. (Dio Cass. liv. 11.) The present ode appears to have been written previous to their final subjugation.

3—11. 3. *Barbaras Syrtes.* "The barbarian Syrtes;" alluding to the two well-known gulfs on the Mediterranean coast of Africa, the Syrtis Major, or Gulf of *Sidra*, and the Syrtis Minor, or Gulf of *Cabes*: the term *barbarus* refers to the rude and uncivilised tribes in the vicinity.—*Maura*; by synecdoche for *Africa unda*.—5. *Tibur, Argeo positum colono.* Compare note on *Ode* I. vii. 13.—7. *Sit modus lasso*, &c. "May it be a limit of wandering unto me, wearied out with the fatigues of ocean, land, and military service." The genitives *maris, viarum*, and *militiae*, are put by a Graecism for ablatives.—9. *Parcae iniquae.* "The rigorous fates."—*Prohibent.* "Exclude me."—10. *Dulce pellitis ovibus.* "Pleasing to the sheep covered with skins." The sheep that

Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt, viridique certat
Bacca Venafro.

Ver ubi longum tepidasque praebet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis.

Ille te mecum locus et beatae
Postulant arces: ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

CARMEN VII.

AD POMPEIUM.

O SAEPE mecum tempus in ultimum
Deducte, Bruto militiae duce,

fed along the banks of the Galaesus, and the valley of Aulon, had a wool so fine that they were covered with skins to protect their fleeces from injury. The same expedient was resorted to in the case of the Attic sheep.—**11.** *Laconi Phalanto;* alluding to the story of Phalantus and the Parthenii, who came as a colony from Sparta to Tarentum about 700 B. C.

13—22. 13. *Mihi ridet.* "Possesses charms for me."—14. *Ubi non Hymetto,* &c. "Where the honey yields not to that of Hymettus, and the olive vies with the produce of the verdant Venafrum."—*Hymetto.* Hymettus was a mountain in Attica, famed for its honey, which is still in high repute among the modern Greeks: it has two summits, one anciently called Hymettus, now *Trelovouni;* the other, Anydros, (or the dry Hymettus,) now *Lamprovouni.*—16. *Venafro.* Venafrum was the last city of Campania to the north, and near the river Vulturnus. It was celebrated for its olives and oil. The modern name is *Venafro.*—17. *Tepidasque brumas.* "And mild winters."—18. *Jupiter;* taken for the climate of the region, or the sky.—19. *Fertili.* "Rich in the gifts of the vintage." The common text has *fertilis.* Aulon was a ridge and valley in the neighbourhood of Tarentum, and very productive. The modern name is *Terra di Melone.* The term *aulon* itself is of Greek origin, (αὐλών,) and denotes any narrow valley or pass.—19. *Minimum invidet.* "Is far from envying," *i. e.* is not inferior to.—21. *Beatae arces.* "Those delightful hills."—22. *Ibi tu calentem,* &c. "There shalt thou sprinkle, with the tear due to his memory, the warm ashes of the poet, thy friend."—*Calentem;* alluding to their being still warm from the funeral pile.

ODE VII.—Addressed to Pompeius, a friend of the poet, who had fought on the same side with him at the battle of Philippi. The poet

Quis te redonavit Quiritem
Dîs patriis Italoque coelo,

Pompei, meorum prime sodalium?
Cum quo morantem saepe diem mero
Fregi, coronatus nitentes
Malobathro Syrio capillos.

returned to Rome, but Pompeius continued in arms, and was only restored to his native country when the peace concluded between the triumvirs and Sextus Pompey enabled the exiles and proscribed of the republican party to revisit their homes. The bard indulges in the present effusion on the restoration of his friend.

Who this friend was, is far from being clearly ascertained. Most commentators make him to have been Pompeius Grosphus, a Roman knight, and freedman of Pompey the Great. If this opinion be correct, he will be the same with the individual to whom the sixteenth ode of the present book is inscribed, and who is also mentioned in *Epist.* I. xii. 23. Vanderbourg, however, is in favour of Pompeius Varus. "Les MSS.," observes this editor, "ne sont point d'accord sur les noms de cet ami de notre poëte. J'ai cru longtemps avec Sanadon, et MM. Wetzel et Mitscherlich, devoir le confondre avec le Pompeius Grosphus de l'Ode 16, de ce livre, et de l'Epitre 12, du liv. i.; mais je pense aujourd'hui avec les anciens commentateurs, suivis en cela par Dacier et M. Voss, que Pompeius Varus étaient ses nom et surnom véritables."

1—8. 1. *O saepe mecum*, &c. The order of construction is as follows: *O Pompei, prime meorum sodalium, saepe deducte mecum in ultimum tempus, Bruto duce militiae, quis redonavit te Quiritem diis patriis Italoque coelo?—Tempus in ultimum deducte.* "Involved in the greatest danger."—3. *Quis te redonavit Quiritem.* "Who has restored thee as a Roman citizen?" The name *Quiritem* here implies a full return to all the rights and privileges of citizenship, which had been forfeited by his bearing arms against the established authority of the triumvirate.—6. *Cum quo morantem*, &c. "Along with whom I have often broken the lingering day with wine." Compare note on *Ode* I. i. 20.—8. *Malobathro Syrio.* "With Syrian malobathrum." Pliny (*Hist. Nat.* xii. 26) mentions three kinds of *malobathrum*, the Syrian, Egyptian, and Indian, of which the last was the best. The Indian, being conveyed across the deserts of Syria by the caravan trade to the Mediterranean coast, received from the Romans, in common with the first-mentioned species, the appellation of "Syrian." Some diversity of opinion, however, exists with regard to this production. Pliny describes it as follows: "*In paludibus gigni tradunt lentis modo, odoratius croco, nigricans scabrumque, quodam salis gustu. Minus probatur candidum. Celerrime situm in vetustate sentit. Sapor ejus nardo similis debet esse sub lingua. Odor vero in vino suffervefacti antecedit alios.*" Some have supposed it to be the same with the betel or betre, for an account of which consult De Marles *Histoire Générale de l'Inde*, vol. i. p. 69. Malte-Brun, however, thinks that it was probably a compound extract of a number of plants with odoriferous leaves, such as the laurel called in Malabar *Famala*, and the *nymphea* called *Famara* in Sanscrit; the termination

Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula;
Quum fracta Virtus, et minaces
Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre:
Te rursus in bellum resorbens
Unda fretis tulit aestuosis.

Ergo obligatam redde Jovi dapem,
Longaque fessum militia latus
Depóne sub lauru mea, nec
Parce cadis tibi destinatis.

Oblivioso laevia Massico
Ciboria exple: funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas

bathrum being from *patra*, the Indian word for a leaf. (*System of Geography*, vol. iii. p. 33. *Am. ed.*) Weston's opinion is different. According to this writer the *malobathrum* is called in Persian *sadedj Hindi* or *sadedj* of India, (*Materia Medica Kahirina*, p. 148. *Forskal.* 1775,) and the term is composed of two Arabic words, *melab-athra* or *esra*, meaning an aromatic possessing wealth, or a valuable perfume.

9—13. 9. *Tecum Philippos sensi*, &c. Compare "Life of Horace," page v. of this volume.—10. *Relicta non bene parmula.* "My shield being ingloriously abandoned."—11. *Quum fracta Virtus.* "When valour itself was overcome." A manly and withal true eulogium on the spirit and bravery of the republican forces. The better troops were in reality on the side of Brutus and Cassius, although Fortune declared for Octavianus and Antony.—12. *Turpe.* "Polluted with gore."—*Solum tetigere mento.* Compare the Homeric form of expression (*Il.* ii. 418), Πρηνέες ἐν κονίῃσιν ὀδὰξ λαζοίατο γαῖαν.—13. *Mercurius.* An imitation of the imagery of the Iliad. As in the battles of Homer heroes are often carried away by protecting deities from the dangers of the fight, so, on the present occasion, Mercury, who presided over arts and sciences, and especially over the music of the lyre, is made to befriend the poet, and to save him from the dangers of the conflict. Compare *Ode* II. xvii. 29, where Mercury is styled "*custos Mercurialium virorum.*"

14—23. 14. *Denso aëre.* "In a thick cloud." Compare the Homeric form, ἠέρι πολλῇ.—15. *Te rursus in bellum*, &c. "Thee the wave of battle, again swallowing up, bore back to the war amid its foaming waters."—17. *Obligatam dapem.* "Thy votive sacrifice;" *i. e.* due to the fulfilment of thy vow. He had vowed a sacrifice to Jove in case he escaped the dangers of the war.—20. *Cadis.* The Roman *cadus*

Curatve myrto? quem Venus arbitrum
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

CARMEN VIII.

AD BARINEN.

Ulla si juris tibi pejerati
Poena, Barine, nocuisset unquam;

was equivalent to 48 *sextarii*, or 27 English quarts: it was of earthenware.—21. *Oblivioso Massico.* "With oblivious Massic," *i. e.* care-dispelling. The Massic was the best growth among the Falernian wines; it was produced on the southern declivities of the range of hills in the neighbourhood of the ancient Sinuessa. A mountain near the site of Sinuessa is still called *Monte Massico.*—22. *Ciboria.* The *ciborium* was a large species of drinking-cup, shaped like the follicule or pod of the Egyptian bean, which is the primitive meaning of the term. It was larger below than above.—23. *Conchis.* Vases or receptacles for perfumes, shaped like shells. The term may here be rendered "shell."—24. *Apio.* Compare note on *Ode* I. xxxvi. 16.

25—27. 25. *Quem Venus,* &c. The ancients at their feasts appointed a person to preside by throwing the dice, whom they called *arbiter bibendi,* (συμποσιάρχης,) "master of the feast." He directed everything at pleasure. In playing at games of chance they used three *tesserae* and four *tali.* The *tesserae* had six sides, marked I. II. III. IV. V. VI.; the *tali* had four sides longwise, for the two ends were not regarded. On one side was marked one point, (*unio,* an ace, called *Canis,*) and on the opposite side six; (*Senio;*) while on the two other sides were three and four (*ternio et quaternio*). The highest or most fortunate throw was called *Venus,* and determined the direction of the feast. It was, of the *tesserae,* three sixes; of the *tali,* when all of them came out different numbers. The worst or lowest throw was termed *Canis,* and was, of the *tesserae,* three aces; and of the *tali,* when they were all the same. Compare Reitz, *ad Lucian. Am.* vol. v. p. 568, *ed. Bip.;* Sueton. *Vit. Aug.* 71, *et* Crusius *ad. loc.;* and the Dissertation "*De Talis,*" quoted by Gessner, *Thes. Ling. Lat.* and by Bailey, in his edition of Forcellini, *Lex. Tot. Lat.*—26. *Non ego sanius,* &c. "I will revel as wildly as the Thracians." The Edoni or Edones were a well-known Thracian tribe on the banks of the Strymon. Their name is often used by the Greek poets to express the whole of the nation of which they formed a part: a custom which Horace here imitates. —27. *Recepto furere amico.* "To indulge in extravagance on the recovery of a friend."

Ode VIII.—Addressed to an inconstant female.

1—24. 1. *Juris pejerati.* "For thy perjury." It was the popular belief, that perjury was sure to bring with it all manner of bodily infir-

Dente si nigro fieres vel uno
Turpior ungui :

Crederem. Sed tu, simul obligasti
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.

Expedit matris cineres opertos
Fallere, et toto taciturna noctis
Signa cum coelo, gelidaque divos
Morte carentes.

Ridet hoc, inquam, Venus ipsa, rident
Simplices Nymphae, ferus et Cupido,
Semper ardentes acuens sagittas
Cote cruenta.

Adde, quod pubes tibi crescit omnis,
Servitus crescit nova; nec priores
Impiae tectum dominae relinquunt
Saepe minati.

Te suis matres metuunt juvencis,
Te senes parci, miseraeque nuper
Virgines nuptae, tua ne retardet
Aura maritos.

CARMEN IX.

AD VALGIUM.

Non semper imbres nubibus hispidos
Manant in agros; aut mare Caspium

mities, and sometimes even premature death.—4. *Turpior.* "Less pleasing."—7. *Juvenum publica cura.* "An object of admiration to all our youth;" literally, "a common source of care on the part of our youths."—9. *Expedit matris cineres,* &c. "It proves to thee a source of actual advantage, to deceive the ashes of thy mother that lie buried in the tomb."—Far from being injurious, the perjury of Barine, according to the poet, is decidedly favourable to her; since she comes forth lovelier than ever after her violated faith, even though the oaths she has

Vexant inaequales procellae
Usque; nec Armeniis in oris,

Amice Valgi, stat glacies iners
Menses per omnes; aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni.

taken have been of the most binding character.—10. *Taciturna.* "As they glide silently along."—14. *Simplices.* "Good-natured."—18. *Servitus nova.* "A new herd of slaves."—19. *Impiae:* equivalent to *perjurae.* —21. *Juvencis.* Put for *filiis.*—23. *Retardet maritos.* "Alienate the affections of their husbands."—24. *Aura.* "Attraction."

Ode IX.—Addressed to T. Valgius Rufus, inconsolable at the loss of his son Mystes, who had been taken from him by an untimely death. The bard counsels his friend to cease from his unavailing sorrow, and to sing with him the praises of Augustus.

The individual to whom the ode is inscribed was himself a poet, and is mentioned by Tibullus (iv. i. 180) in terms of high commendation: "*Valgius; aeterno propior non alter Homero.*" It is to the illusion of friendship, most probably, that we must ascribe this lofty eulogium, since Quintilian makes no mention whatever of the writer in question. Horace names him among those by whom he wishes his productions to be approved. (*Serm.* i. x. 82.)

1—7. 1. *Non semper,* &c. The expressions, *semper, usque,* and *menses per omnes,* in this and the succeeding stanza, convey a delicate reproof of the incessant sorrow in which the bereaved parent so unavailingly indulges.—*Hispidos in agros.* "On the rough fields." The epithet *hispidus* properly refers to the effect produced on the surface of the ground by the action of the descending rains. It approximates here very closely to the term *squalidus.*—2. *Aut mare Caspium,* &c. "Nor do varying blasts continually disturb the Caspian Sea." According to Malte-Brun, the north and south winds, acquiring strength from the elevation of the shores of the Caspian, added to the facility of their motion along the surface of the water, exercise a powerful influence in varying the level at the opposite extremities. Hence the variations have a range of from four to eight feet, and powerful currents are generated both with the rising and subsiding of the winds. (*System of Geography,* vol. ii. p. 313.)—4. *Armeniis in oris.* "On the borders of Armenia." The allusion is to the northern confines. Armenia forms a very elevated plain, surrounded on all sides by lofty mountains, of which Ararat and Kohi-seiban are crowned with perpetual snow. The cold in the high districts of the country is so very intense as to leave only three months for the season of vegetation, including seed-time and harvest. Compare Malte-Brun, *System of Geography,* vol. ii. p. 103.—7. *Querceta Gargani.* "The oak groves of Garganus." The chain of Mount Garganus, now *Monte S. Angelo,* runs along a part of the coast of Apulia, and finally terminates in the Promontorium Garganum, now *Punta di Viesta,* forming a bold projection into the Adriatic.

Tu semper urgues flebilibus modis
Mysten ademtum; nec tibi Vespero
Surgente decedunt amores,
Nec rapidum fugiente Solem.

At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos; nec impubem parentes
Troïlon, aut Phrygiae sorores

Flevere semper. Desine mollium
Tandem querelarum; et potius nova
Cantemus Augusti tropaea
Caesaris, et rigidum Niphaten;

9—10. 9. *Tu semper urgues*, &c. "And yet thou art ever in mournful strains pressing close upon the footsteps of thy Mystes, torn from thee by the hand of death." *Urgues* is here used as a more emphatic and impressive term than the common *prosequeris*.—10. *Nec tibi vespero*, &c. "Nor do thy affectionate sorrows cease when Vesper rises, nor when he flees from before the rapidly ascending sun." The phrase *Vespero surgente* marks the evening period, when Vesper (the planet Venus) appears to the east of the sun, and imparts its mild radiance after that luminary has set. On the other hand, the expression *fugiente solem* indicates the morning, in allusion to that portion of the year when the same planet appears to the west of the sun, and rises before him. The poet then means to designate the evening and morning, and to convey the idea that the sorrows of Valgius admit of no cessation or repose, but continue unremitted throughout the night as well as day. The planet Venus, when it goes before the sun, is called, in strictness, *Lucifer*, or the morning-star; but when it follows the sun, it is termed *Hesperus* or *Vesper*, and by us the evening-star.

13—23. 13. *Ter aevo functus senex.* "The aged warrior who lived three generations;" alluding to Nestor. Homer makes Nestor to have passed through two generations, and to be ruling, at the time of the Trojan war, among a third.—14. *Antilochum.* Antilochus, son of Nestor, was slain in defence of his father, by Memnon. (Hom. *Od.* iv. 188.)—16. *Troïlon.* Troilus, son of Priam, was slain by Achilles, (Virg. *Aen.* i. 474). *Phrygiae;* put for *Trojanae*.—17. *Desine mollium*, &c. "Cease then those unmanly complaints." Prose Latinity would require, in the place of this Graecism, the ablative *querelis* or the infinitive *queri*.—18. *Nova Augusti tropaea;* alluding to the successful operations of Augustus with the Armenians and Parthians, and to the repulse of the Geloni, who had crossed the Danube and committed ravages in the Roman territories.—20. *Rigidum Niphaten.* "The ice-clad Niphates." The ancient geographers gave the name of Niphates to a range of mountains in Armenia, forming part of the great chain of Taurus, and lying to the south-east of the Arsissa Palus or Lake Van. Their summits are covered with snow throughout the whole year; and to this circumstance

Medumque flumen, gentibus additum
Victis, minores volvere vortices;
Intraque praescriptum Gelonos
Exiguis equitare campis.

CARMEN X.

AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urguendo, neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.

the name Niphates contains an allusion, (Νιφάτης, *quasi* νιφετώδης,) "snowy."—21. *Medum flumen*, &c. "And how the Parthian river, added to the list of conquered nations, rolls humbler waves." By the Parthian river is meant the Euphrates. The expression *gentibus additum victis* is equivalent merely to *in populi Romani potestatem redactum*.—23. *Intraque praescriptum*, &c. "And how the Geloni roam, within the limits prescribed to them, along their diminished plains." The Geloni, a Sarmatian race, having crossed the Danube and laid waste the confines of the empire in that quarter, were attacked and driven across the river by Lentulus, the lieutenant of Augustus. Hence the use of the term *praescriptum*, in allusion to the Danube being interposed as a barrier by their conquerors; and hence, too, the check given to their inroads, which were generally made by them on horseback, is alluded to in the expression *exiguis equitare campis*.

Ode X.—Addressed to Licinius Varro Murena, brother of Proculeius Varro Murena mentioned in the second Ode (v. 5) of the present book. Of a restless and turbulent spirit, and constantly forming new schemes of ambition, Licinius was a total stranger to the pleasure inseparable from a life of moderation and content. It is the object of the poet, therefore, to portray, in vivid colours, the security and happiness ever attendant upon such a state of existence.

The salutary advice of the bard proved, however, of no avail. Licinius had before this lost his all in the civil contest, and had been relieved by the noble generosity of Proculeius. Uninstructed by the experience of the past, he now engaged in a conspiracy against Augustus, and was banished, and afterwards put to death, notwithstanding all the interest of Proculeius, and Maecenas, who had married his sister Terentia.

1—21. 1. *Rectius*. "More consistently with reason."—*Neque altum semper urguendo*. "By neither always pursuing the main ocean;" *i. e.* by neither always launching out boldly into the deep.—3. *Nimium premendo litus iniquum*. "By keeping too near the perilous shore."—5. *Auream quisquis mediocritatem*, &c. The change of meaning in *caret* (which is required, however, more by the idiom of our own language than

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.

Saepius ventis agitatur ingens
Pinus, et celsae graviore casu
Decidunt turres, feriuntque summos
Fulmina montes.

Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit
Jupiter, idem

Summovet. Non, si male nunc, et olim
Sic erit. Quondam cithara tacentem
Suscitat Musam, neque semper arcum
Tendit Apollo.

Rebus angustis animosus atque
Fortis appare: sapienter idem
Contrahes vento nimium secundo
Turgida vela.

by that of the Latin) is worthy of notice. The whole passage may be paraphrased as follows: "Whoever makes choice of the golden mean, safe from all the ills of poverty, (*tutus*,) is not compelled to dwell amid (*caret*) the wretchedness of some miserable abode; while, on the other hand, moderate in his desires, (*sobrius*,) he needs not (*caret*) the splendid palace, the object of envy."—9. *Saepius.* "More frequently" than trees of lower size. Some editions have *saevius*.—10. *Et celsae graviore casu*, &c. "And lofty structures fall to the ground with heavier ruin;" *i. e.* than humble ones.—11. *Summos montes.* "The highest mountains."—14. *Alteram sortem.* "A change of condition."—*Bene praeparatum pectus.* "A well-regulated breast."—15. *Informes hiemes.* "Gloomy winters."—17. *Non, si male nunc*, &c. "If misfortune attend thee now, it will not also be thus hereafter."—18. *Quondam cithara tacentem*, &c. "Apollo oftentimes arouses with the lyre the silent muse, nor always bends his bow." The idea intended to be conveyed is, that, as misfortune is not to last for ever, so neither are the gods unchanging in their anger towards man. Apollo stands forth as the representative of Olympus, propitious when he strikes the lyre, offended when he bends the bow.—19. *Suscitat Musam;* equivalent in fact to *edit sonos, pulsa cithara.* The epithet *tacentem* refers merely to an interval of silence on the part of the muse; *i. e.* of anger on the part of the god.—21. *Animosus atque fortis.* "Spirited and firm."

CARMEN XI.

AD QUINCTIUM.

Quid bellicosus Cantaber, et Scythes,
Hirpine Quincti, cogitet, Adria
Divisus objecto, remittas
Quaerere: nec trepides in usum

Poscentis aevi pauca. Fugit retro
Levis Juventas, et Decor; arida
Pellente lascivos Amores
Canitie facilemque Somnum.

Non semper idem floribus est honor
Vernis; neque uno Luna rubens nitet
Vultu: quid aeternis minorem
Consiliis animum fatigas?

Cur non sub alta vel platano vel hac
Pinu jacentes sic temere, et rosa
Canos odorati capillos,
Dum licet, Assyriaque nardo

Potamus uncti? Dissipat Euius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha?

Ode XI.—Addressed to Quinctius, an individual of timid character, and constantly tormented with the anticipation of future evil to himself and his extensive possessions. The poet advises him to banish these gloomy thoughts from his mind, and give to hilarity the fleeting hours of a brief existence.

1—23. 1. *Quid bellicosus Cantaber*, &c. Compare note on *Ode* II. vi. 2.—2. *Adria divisus objecto.* "Separated from us by the intervening Adriatic." The poet does not mean that the foes here mentioned were in possession of the opposite shores of the Adriatic sea; such a supposition would be absurd: he merely intends to quiet the fears of Quinctius by a general allusion to the obstacles that intervened.—4. *Nec trepides in usum*, &c. "And be not solicitous about the wants of a life that asks but few things for its support."—5. *Fugit retro;* for *recedit.*—11. *Quid aeternis minorem*, &c. "Why dost thou disquiet thy mind, unable to take in eternal designs?" *i. e.* to extend its vision beyond the bounds of human existence.—14. *Sic temere.* "Thus at ease."—15. *Canos;* equivalent to *albescentes.* "Beginning to be silvered with

Quis devium scortum eliciet domo
Lyden? eburna, dic age, cum lyra
Maturet, in comtum Lacaenae
More comam religata nodum.

CARMEN XII.

AD MAECENATEM.

Nolis longa ferae bella Numantiae,
Nec dirum Hannibalem, nec Siculum mare
Poeno purpureum sanguine, mollibus
Aptari citharae modis:

Nec saevos Lapithas, et nimium mero
Hylaeum; domitosve Herculea manu
Telluris juvenes, unde periculum
Fulgens contremuit domus

Saturni veteris: tuque pedestribus
Dices historiis proelia Caesaris,
Maecenas, melius, ductaque per vias
Regum colla minacium.

years."—17. *Euius;* Bacchus. Compare note on *Ode* I. xviii. 9.—19. *Restinguet ardentis,* &c. "Will temper the cups of fiery Falernian with the stream that glides by our side." The ancients generally drank their wine diluted with water, on account of its strength.—23. *In comtum Lacaenae,* &c. "Having her hair tied up in a graceful knot, after the fashion of a Spartan female."

Ode XII.—Addressed to Maecenas. The poet, having been requested by his patron to sing the exploits of Augustus, declines attempting so arduous a theme, and exhorts Maecenas himself to make them the subject of an historical narrative.

1—9. 1. *Nolis.* "Do not desire, I entreat."—*Longa ferae bella Numantiae.* Numantia is celebrated in history for offering so long a resistance to the Roman arms: it was situate near the sources of the river Durius (*Douro*), on a rising ground, and defended on three sides by very thick woods and steep declivities: one path alone led down into the plain, and this was guarded by ditches and palisades. It was taken and destroyed by the younger Africanus, subsequently to the overthrow of Carthage.—2. *Siculum mare.* The scene of frequent and bloody conflicts between the fleets of Rome and Carthage.—3. *Mollibus citharae modis.* "To the soft measures of my lyre."—5. *Saevos.* "Fierce." —*Nimium.* "Impelled to excess," *i. e.* to lewdness; alluding to his

Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos, et bene mutuis
Fidum pectus amoribus:

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianae celebris die.

Num tu, quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes,
Permutare velis crine Licymniae,
Plenas aut Arabum domos?

Dum flagrantia detorquet ad oscula
Cervicem, aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupet.

attempt on the person of Hippodamia.—7. *Telluris juvenes.* "The warrior-sons of earth;" referring to the giants. Γηγενεῖς.—8. *Periculum contremuit.* "In trembling alarm apprehended danger." An active intransitive verb with the accusative.—9. *Pedestribus historiis.* "In prose narrative."—11. *Melius.* "With more success," *i. e.* than I can aspire to.—*Vias;* referring to the streets of Rome, but, in particular, to the *Via Sacra*, which led up to the Capitol.

13—28. 13. *Licymniae.* Bentley thinks that by Licymnia is here meant Terentia, the wife of Maecenas.—*Dominae;* equivalent here to *amatae.*—15. *Bene mutuis fidum amoribus.* "Most faithful to reciprocated love."—17. *Ferre pedem choris.* "To join in the dance."—18. *Joco.* "In sportive mirth."—*Dare brachia;* alluding to the movements of the dance, when those engaged in it either throw their arms around, or extend their hands to one another.—19. *Nitidis.* "In fair array."—21. *Num tu, quae tenuit,* &c. "Canst thou feel inclined to give a single one of the tresses of Licymnia for all that the rich Achaemenes ever possessed?" &c. *Crine* is put in the ablative, as marking the instrument of exchange.—*Achaemenes;* the founder of the Persian monarchy, taken here to denote the opulence and power of the kings of Persia in general. Achaemenes is supposed to be identical with Djemschid.—22. *Aut pinguis Phrygiae Mygdonias opes.* "Or the Mygdonian treasures of fertile Phrygia;" *i. e.* the treasures (rich produce) of Mygdonian Phrygia. The epithet Mygdonian is applied to Phrygia, either in allusion to the Mygdones, a Thracian tribe who settled in this country, or with reference to one of the ancient monarchs of the land. The former is probably the more correct opinion.—25. *Flagrantia.* "Ardent."—26. *Facili.* "Easy to be overcome."—28. *Interdum rapere occupet.* "Is sometimes herself the first to snatch one."

CARMEN XIII.

IN ARBOREM,

CUJUS CASU PAENE OPPRESSUS FUERAT.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi.

Illum et parentis crediderim sui
Fregisse cervicem, et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha,

Et quidquid usquam concipitur nefas,
Tractavit, agro qui statuit meo
Te triste lignum, te caducum
In domini caput immerentis.

Ode XIII.—The poet, having narrowly escaped destruction from the falling of a tree, indulges in strong and angry invectives against both the tree and the individual who planted and reared it. The subject naturally leads to serious reflections, and the bard sings of the world of spirits, to which he had been almost a visitant.

1—11. 1. *Ille et nefasto*, &c. "O tree, whoever first planted thee, planted thee on an unlucky day, and with a sacrilegious hand reared thee for the ruin of posterity, and the disgrace of my grounds." With *quicunque primum* understand *posuit te.* Bentley reads, *Illum o* for *Ille et,* and places a semicolon after *pagi* in the fourth line. The passage, as altered by him, will then be translated as follows: "For my part, I believe that he, whoever first planted thee," &c.; and then in the fifth line, "I say, I believe that he both made away with the life of his parent," &c.—*Nefasto die.* Compare note on *Ode* II. iii. 6.—5. *Crediderim.* "For my part, I believe." The perfect subjunctive is here used with the force of a present, to express a softened assertion.—6. *Et penetralia,*" &c. "And sprinkled the inmost parts of his dwelling with the blood of a guest slain in the night-season." To violate the ties of hospitality was ever deemed one of the greatest of crimes.—8. *Ille venena Colcha,* &c. "He was wont to handle Colchian poisons, and to perpetrate whatever wickedness is anywhere conceived," &c., *i. e.* all imaginable wickedness. The zeugma in *tractavit* (which is here the aorist) is worthy of notice.—*Venena Colcha.* The name and skill of Medea gave celebrity, among the poets, to the poisons of Colchis.—11. *Triste lignum.* "Unlucky tree." *Lignum* marks contempt.—*Caducum;* equivalent here to *cadentem,* or *casurum.*

Quid quisque vitet, nunquam homini satis
Cautum est, in horas. Navita Bosporum
Poenus perhorrescit, neque ultra
Caeca timet aliunde fata ;

Miles sagittas et celerem fugam
Parthi ; catenas Parthus et Italum
Robur : sed improvisa leti
Vis rapuit rapietque gentes.

Quam paene furvae regna Proserpinae,
Et judicantem vidimus Aeacum :
Sedesque discretas piorum ; et
Aeoliis fidibus querentem

Sappho puellis de popularibus ;
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli.

13—18. 13. *Quid quisque vitet*, &c. " Man is never sufficiently aware of the danger that he has every moment to avoid."—14. *Bosporum ;* alluding to the Thracian Bosporus, which was considered peculiarly dangerous by the early mariners, on account of the Cyanean rocks at the entrance of the Euxine.—17. *Sagittas et celerem fugam Parthi.* Compare note on *Ode* i. xix. 11.—18. *Italum robur.* " An Italian prison." The term *robur* appears to allude particularly to the well-known prison at Rome called *Tullianum :* it was originally built by Ancus Martius, and afterwards enlarged by Servius Tullius, whence that part of it which was under ground, and built by him, received the name of *Tullianum.* Thus Varro (*de Ling. Lat.* 4) observes : " *In hoc, pars quae sub terra Tullianum, ideo quod additum a Tullio rege.*" The full expression is " *Tullianum robur,*" from its walls having been originally of oak. In this prison, captive monarchs, after having been led through the streets of Rome in triumph, were confined. and either finally beheaded or starved to death.

19—26. 19. *Improvisa leti vis*, &c. " The unforeseen attack of death has hurried off, and will continue to hurry off, the nations of the world."—21. *Quam paene furvae*, &c. " How near were we to beholding the realms of sable Proserpina."—22. *Judicantem.* " Dispensing justice."—23. *Sedesque discretas priorum.* " The separate abodes of the pious ;" *i. e.* the abodes of the good separated from those of the wicked. The allusion is to the Elysian fields.—24. *Aeoliis fidibus querentem*, &c. " Sappho, complaining on her Aeolian lyre of the damsels of her native island." Sappho, the famous poetess, was born at Mitylene, in the island of Lesbos ; and as she wrote in the Aeolic dialect, which was that of her native island, Horace has designated her lyre by the epithet of " Aeolian."—26. *Et te sonantem plenius aureo*, &c. " And thee,

Utrumque sacro digna silentio
Mirantur Umbrae dicere: sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.

Quid mirum? ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, et intorti capillis
Eumenidum recreantur angues;

Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono:
Nec curat Orion leones
Aut timidos agitare lyncas.

Alcaeus, sounding forth in deeper strains, with thy golden quill, the hardships of ocean, the hardships of exile, the hardships of war." Alcaeus, a native of Mitylene, in the island of Lesbos, was contemporary with Sappho, Pittacus, and Stesichorus, (Clinton's *Fasti Hellenici*, p. 5. 2d. ed.) and famed as well for his resistance to tyranny and his unsettled life, as for his lyric productions. Having aided Pittacus to deliver his country from the tyrants which oppressed it, he quarrelled with this friend, when the people of Mitylene had placed uncontrolled power in the hands of the latter; and some injurious verses which he composed against Pittacus, caused himself and his adherents to be driven into exile. An endeavour to return by force of arms proved unsuccessful, and Alcaeus fell into the power of his former friend, who, forgetting all that had passed, generously granted him both life and freedom. In his odes Alcaeus treated of various topics. At one time he inveighed against tyrants; at another, he deplored the misfortunes which had attended him, and the pains of exile; while, on other occasions, he celebrated the praises of Bacchus, and the goddess of love. He wrote in the Aeolic dialect.

29—39. 29. *Utrumque sacro*, &c. "The disembodied spirits listen with admiration to each, as they pour forth strains worthy of being heard in sacred silence." At the ancient sacred rites the most profound silence was required from all who stood around, both out of respect to the deity, whom they were worshipping, as also lest some ill-omened expression, casually uttered by any one of the crowd, should mar the solemnities of the day. Hence the phrase "sacred silence," became eventually equivalent to, and is here used generally as, "the deepest silence." 30. *Sed magis pugnas*, &c. "But the gathering crowd, pressing with their shoulders to hear, drink in with more delight the narrative of conflicts and of tyrants driven from their thrones." The phrase *bibit aure* (literally "drink in with the ear") is remarkable for its lyric boldness.—33. *Illis carminibus stupens.* "Lost in stupid astonishment at those strains."—34. *Demittit.* "Hangs down."—*Bellua centiceps.* Cerberus. Hesiod assigns him only fifty heads. (*Theog.* 312.) Sophocles styles him Ἅιδου τρίκρανον σκύλακα. (*Trach.* 1114.)—37. *Quin et Prometheus*, &c. "Both Prometheus, too, and

CARMEN XIV.

AD POSTUMUM.

Eheu ! fugaces, Postume, Postume,
Labuntur anni : nec Pietas moram
Rugis et instanti Senectae
Afferet, indomitaeque Morti.

Non, si trecenis, quotquot eunt dies,
Amice, places illacrimabilem
Plutona tauris ; qui ter amplum
Geryonen Tityonque tristi

Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur,
Enaviganda, sive reges
Sive inopes erimus coloni.

Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Adriae ;
Frustra per auctumnos nocentem
Corporibus metuemus Austrum :

Visendus ater flumine languido
Cocytos errans, et Danaï genus
Infame, damnatusque longi
Sisyphus Aeolides laboris.

the father of Pelops, are lulled by the sweet melody into a forgetfulness of their sufferings." *Decipitur laborum* is a Graecism. By *Pelopis rens* is meant Tantalus.—39. *Orion*. Consult note on *Ode* III. iv. 71.

Ode XIV.—Addressed to a rich but avaricious friend, whom anxiety for the future debarred from every kind of present pleasure. The poet depicts, in strong and earnest language, the shortness of life, the certainty of death ; and thus strives to inculcate his favourite Epicurean maxim, that existence should be enjoyed while it lasts.

1—27. 1. *Fugaces labuntur anni*. "Fleeting years glide swiftly by."—3. *Instanti*. "Rapidly advancing :" pressing on apace.—5. *Non, si trecenis*, &c. "No, my friend, it will purchase no delay, even though thou strive to appease the inexorable Pluto with three hundred bulls for every day that passes ; Pluto, who confines," &c.—7. *Ter amplum Geryonen*. "Geryon, monster of triple size ;" alluding to the legend of Geryon slain by Hercules.—8. *Tityon*. Tityos, son of Terra,

Linquenda tellus, et domus, et placens
Uxor; neque harum, quas colis, arborum
Te, praeter invisas cupressos,
Ulla brevem dominum sequetur.

Absumet haeres Caecuba dignior
Servata centum clavibus, et mero
Tinguet pavimentum superbis
Pontificum potiore coenis.

CARMEN XV.

IN SUI SAECULI LUXURIAM.

Jam pauca aratro jugera regiae
Moles relinquent: undique latius
Extenta visentur Lucrino
Stagna lacu: platanusque coelebs

attempting to offer violence to Latona, was slain by the arrows of Apollo and Diana.—9. *Scilicet omnibus enaviganda.* "That stream which must be traversed by us all."—10. *Terrae munere.* "The bounty of the earth."—11. *Reges;* equivalent here to *divites*, a common usage with Horace.—18. *Cocytos;* one of the fabled rivers of the lower world. —*Danaï genus infame;* alluding to the story of the Danaïdes.—19. *Damnatus longi laboris.* "Condemned to eternal toil."—23. *Invisas cupressos.* "The odious cypresses." The cypress is here said to be the only tree that will accompany its possessor to the grave, in allusion to the custom of placing cypresses around the funeral piles and the tombs of the departed. A branch of cypress was also placed at the door of the deceased, at least if he was a person of consequence, to prevent the Pontifex Maximus from entering, and thereby being polluted. This tree was sacred to Pluto, because when once cut it never grows again: its dark foliage also renders it peculiarly proper for a funereal tree.—24. *Brevem dominum.* "Their short lived master."—25. *Dignior.* "More worthy of enjoying them."—26. *Servata centum clavibus.* "Guarded beneath a hundred keys;" equivalent merely to *diligentissime servata.*—27. *Superbis pontificum potiore coenis.* "Superior to that which is quaffed at the costly banquets of the pontiffs." The banquets of the pontiffs, and particularly of the Salii, were so splendid as to pass into a proverb. Some editions read *superbum*, agreeing with *pavimentum*, and the phrase will then denote the tesselated pavements of antiquity.

Ode XV.—The poet inveighs against the wanton and luxurious expenditure of the age, and contrasts it with the strict frugality of earlier times.

1—5. 1. *Jam.* "Soon."—*Regiae moles.* "Palace-like structures." —3. *Lucrino lacu.* The Lucrine lake was in the vicinity of Baiae, on

Evincet ulmos: tum violaria, et
Myrtus, et omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori:

Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Praescriptum et intonsi Catonis
Auspiciis, veterumque norma.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton:

Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes et deorum
Templa novo decorare saxo.

the Campanian shore. It was, properly speaking, a part of the sea shut in by a dike thrown across a narrow inlet. The lake has entirely disappeared, owing to a subterraneous eruption which took place in 1538, whereby the hill called *Monte Nuovo* was raised, and the water displaced. This lake was famed for its oysters and other shell-fish.—*Stagna.* "Fish-ponds." Equivalent here to *piscinae.*—*Platanusque coelebs,* &c. "And the barren plane-tree shall take the place of the elms." The plane-tree was merely ornamental, whereas the elms were useful for rearing the vines. Hence the meaning of the poet is, that utility shall be made to yield to the mere gratification of the eye. The plane-tree was never employed for rearing the vine, and hence is called *coelebs,* whereas the elm was chiefly used for this purpose.—5. *Violaria.* "Beds of violets."—6. *Omnis copia narium.* "All the riches of the smell." *i. e.* every fragrant flower. —7. *Spargent olivetis odorem.* "Shall scatter their perfume among the olive ground," *i. e.* the olive shall be made to give place to the violet, the myrtle, and every sweet-scented plant.

9.—20. 9. *Fervidos ictus.* Understand *solis.*—10. *Non ita Romuli,* &c. "Such is not the rule of conduct prescribed by the examples of Romulus and the unshorn Cato, and by the simple lives of our fathers." As regards the epithet *intonsi,* which is intended to designate the plain and austere manners of Cato, consult note *Ode* I. xii. 41.—13. *Privatus illis,* &c. "Their private fortunes were small, the public resources extensive." —14. *Nulla decempedis,* &c. "No portico measured for private individuals by rods ten feet in length, received the cool breezes of the North." The allusion is to a portico so large in size as to be measured by rods of these dimensions, as also to the custom, on the part of the Romans, of having those portions of their villas that were to be occupied in summer

CARMEN XVI.

AD GROSPHUM.

Otium divos rogat impotenti
Pressus Aegaeo, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera nautis :

Otium bello furiosa Thrace,
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura ve-
nale neque auro.

Non enim gazae neque consularis
Summovet lictor miseros tumultus
Mentis, et Curas laqueata circum
Tecta volantes.

facing the north. The apartments intended for winter were turned towards the south, or some adjacent point.—17. *Nec fortuitum*, &c. " Nor did the laws, while they ordered them to adorn their towns at the public charge, and the temples of the gods with new stone, permit them (in rearing their simple abodes) to reject the turf which chance might have thrown in their way." The meaning of the poet is simply this : Private abodes in those days were plain and unexpensive : the only ornamental structures were such as were erected for the purposes of the state or the worship of the gods.—20. *Novo saxo*. The epithet *novo* merely refers to the circumstance of stone being in that early age a new (*i. e.* unusual) material for private abodes, and appropriated solely to edifices of a public nature.

Ode XVI.—All men are anxious for a life of repose, but all do not pursue the true path for attaining this desirable end. It is to be found neither in the possession of riches, nor in the enjoyment of public honours. The contented man is alone successful in the search, and the more so from his constantly remembering that perfect happiness is nowhere to be found on earth.—Such is a faint outline of this beautiful ode, and which proves, we trust, how totally unfounded is the criticism of Lord Kaimes, (*Elements*, vol. i. p. 37,) with reference to what he is pleased to consider its want of connexion.

1—15. 1. *Otium*. " For repose."—*Impotenti*. " Stormy." The common text has *in patenti*.—2. *Pressus ;* understand *periculo*. The common reading is *prensus*.—*Simul ;* for *simul ac*.—3. *Condidit Lunam*. " Has shrouded the moon from view."—*Certa*. " With steady lustre."—5. *Thrace*. The Greek nominative, Θρᾴκη, for *Thracia*.—6. *Medi pharetra decori*. " The Parthians adorned with the quiver." Compare note on *Ode* i. iii. 51.—7. *Grosphe, non gemmis*, &c. In construing

Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum:
Nec leves somnos timor aut cupido
Sordidus aufert.

Quid brevi fortes jaculamur aevo
Multa? quid terras alio calentes
Sole mutamus? Patriae quis exsul
Se quoque fugit?

Scandit aeratas vitiosa naves
Cura: nec turmas equitum relinquit:
Ocior cervis, et agente nimbos
Ocior Euro.

Laetus in praesens animus, quod ultra est
Oderit curare, et amara lento
Temperit risu. Nihil est ab omni
Parte beatum.

repeat the term *otium*. "Repose, O Grosphus, not to be purchased by gems, nor by purple, nor by gold."—9. *Gazae.* "The wealth of kings." —*Consularis lictor.* "The lictor of the consul." Each consul was attended by twelve lictors: it was one of their duties to remove the crowd, (*turbam submovere,*) and clear the way for the magistrates whom they attended.—11. *Curas laqueata circum*, &c. "The cares that hover around the splendid ceilings of the great." *Laqueata tecta* is here rendered in general language. The phrase properly refers to ceilings formed into raised work and hollows by beams cutting each other at right angles: the beams and the interstices (*lacus*) were adorned with rich carved work, and with gilding or paintings.—13. *Vivitur parvo bene*, &c. "That man lives happily on scanty means, whose paternal salt-cellar glitters on his frugal board:" in other words, that man is happy, who deviates not from the mode of life pursued by his forefathers, who retains their simple household furniture, and whose dwelling is the abode of not only frugality, but of cleanliness. *Vivitur* is taken impersonally; understand *illi.*—14. *Salinum.* The *salinum*, or salt-holder, is here figuratively put for any household utensil. A family salt-cellar was always kept with great care. Salt itself was held in great veneration, and was particularly used at sacrifices.—15. *Cupido sordidus.* "Sordid avarice."

17—26. 17. *Quid brevi fortes*, &c. "Why do we, whose strength is of short duration, aim at many things? Why do we change our own, for lands warming beneath another sun? What exile from his country is an exile also from himself?" After *mutamus* understand *nostra*, (*scil.* terra,) the ablative denoting the instrument of exchange.—19. *Patriae quis exsul.* Some commentators regard the expression *patriae exsul* as pleonastic, and connect *patriae* with the previous clause, placing after it

Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus:
Et mihi forsan, tibi quod negarit,
Porriget Hora.

Te greges centum Siculaeque circum
Mugiunt vaccae; tibi tollit hinnitum
Apta quadrigis equa; te bis Afro
Murice tinctae

Vestiunt lanae: mihi parva rura, et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit, et malignum
Spernere vulgus.

CARMEN XVII.

AD MAECENATEM.

Cur me querelis exanimas tuis?
Nec dîs amicum est, nec mihi, te prius

a mark of interrogation, and making it an ellipsis for *patriae sole.*—20. *Se quoque fugit;* referring to the cares and anxieties of the mind.—21. *Aeratas naves.* "The brasen-beaked galleys." The ancient ships of war usually had their beaks covered with plates of brass.—*Vitiosa cura.* "Corroding care."—23. *Agente nimbos.* "As it drives onward the tempests."—25. *Laetus in praesens*, &c. "Let the mind that is contented with its present lot dislike disquieting itself about the events of the future." —26. *Lento risu.* "With a placid smile:" with a calm philosophic smile. The common reading is *laeto.*

30—38. 30. *Tithonum minuit.* "Wasted away the powers of Tithonus."—32. *Hora.* "The changing fortune of the hour."—34. *Hinnitum.* The last syllable being cut off before *apta* by synapheia and ecthlipsis, *ni* becomes the last syllable of the verse, and may consequently be made short.—35. *Apta quadrigis.* "Fit for the chariot." The poet merely wishes to express the generous properties of the animal. The ancients gave the preference in respect of swiftness to mares. The term *quadrigae* properly denotes a chariot drawn by four horses or mares. The Romans always yoked the animals that drew their race-chariots abreast. Nero drove a *decemjugis* at Olympia; but this was an unusual extravagance.—*Bis Afro murice tinctae.* Vestments twice dyed were called *dibapha*, δίβαφα. The object of this process was to communicate to the garment what was deemed the most valuable purple, resembling the colour of clotted blood, and of a blackish shining appearance. The purple of the ancients was obtained from the juice of a shell-fish called *murex*, and found at Tyre in Asia Minor; in Meninx, an island near the Syrtis Minor; on the Gaetulian shore of the Atlantic ocean, in Africa;

Obire, Maecenas, mearum
Grande decus columenque rerum.

Ah! te meae si partem animae rapit
Maturior vis, quid moror altera?
Nec carus aeque, nec superstes
Integer. Ille dies utramque

Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus,
Utcunque praecedes, supremum
Carpere iter comites parati.

and at the Taenarian promontory in the Peloponnesus.—37. *Parva rura;* alluding to his Sabine farm.—38. *Spiritum Graiae*, &c. "Some slight inspiration of the Grecian muse;" *i. e.* some little talent for lyric verse.

ODE XVII.—Addressed to Maecenas, languishing under a protracted and painful malady, and expecting every moment a termination of his existence. The poet seeks to call off the thoughts of his patron and friend from so painful a subject; and, while he descants in strong and feeling language on the sincerity of his own attachment, and on his resolve to accompany him to the grave, he seeks at the same time to inspire him with brighter hopes, and with the prospect of recovery from the hand of disease.

The constitution of Maecenas, naturally weak, had been impaired by effeminacy and luxurious living. "He had laboured," observes Mr. Dunlop, "from his youth under a perpetual fever; and for many years before his death he suffered much from watchfulness, which was greatly aggravated by his domestic chagrins. Maecenas was fond of life and enjoyment; and of life even without enjoyment. He confesses, in some verses preserved by Seneca, that he would wish to live even under every accumulation of physical calamity. (Seneca, *Epist.* 101.) Hence he anxiously resorted to different remedies for the cure or relief of this distressing malady. Wine, soft music sounding at a distance, and various other contrivances, were tried in vain. At length Antonius Musa, the imperial physician, obtained for him some alleviation of his complaint by means of the distant murmuring of falling water. But all these resources at last failed. The nervous and feverish disorder with which he was afflicted increased so dreadfully, that for three years before his death he never closed his eyes." (*History of Roman Literature*, vol. iii. p. 42. *Lond. ed.*)

Whether this ode was written shortly before his dissolution, or at some previous period, cannot be ascertained; nor is it a point of much importance.

1—14. 1. *Querelis;* alluding to the complaints of Maecenas at the dreaded approach of death. Consult Introductory remarks to this *Ode.* —3. *Obire.* Understand *mortem*, or *diem supremum.*—5. *Meae par-*

Me nec Chimaerae spiritus igneae,
Nec, si resurgat, centimanus Gyges
Divellet unquam. Sic potenti
Justitiae placitumque Parcis.

Seu Libra, seu me Scorpius adspicit
Formidolosus, pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae:

Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio
Tutela Saturno refulgens
Eripuit, volucrisque Fati

Tardavit alas, quum populus frequens
Laetum theatris ter crepuit sonum:
Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum

tem animae. "The one half of my existence." A fond expression of intimate friendship.—6. *Maturior vis.* "Too early a blow;" *i. e.* an untimely death.—*Quid moror altera*, &c. "Why do I, the remaining portion, linger here behind, neither equally dear to myself, nor surviving entire?"—8. *Utramque ducet ruinam.* "Will bring ruin to us each."—10. *Sacramentum.*—A figurative allusion to the oath taken by the Roman soldiers, the terms of which were, that they would be faithful to their commander, and follow wherever he led, were it even to death.—11. *Utcunque.* Equivalent to *quandocunque.*—14. *Gyges.* One of the giants that attempted to scale the heavens. He was hurled to Tartarus by the thunderbolts of Jove, and there lay prostrate and in fetters.

17—28. 17. *Adspicit.* "Presides over my existence." The reference is here to judicial astrology, according to which pretended science, the stars that appeared above the horizon at the moment of one's birth, as well as their particular positions with reference to each other, were supposed to exercise a decided influence upon, and to regulate, the life of the individual.—18. *Pars violentior*, &c. "The more dangerous portion of the natal hour."—20. *Capricornus.* The rising and setting of Capricornus was usually attended with storms. Compare Propertius, IV. i. 107. Hence the epithet *aquosus* is sometimes applied to this constellation. In astrology, *Libra* was deemed favourable, while the influence of *Scorpius* and *Capricornus* was regarded as malign.—21. *Utrumque nostrum*, &c. "Our respective horoscopes agree in a wonderful manner." The term *horoscope* is applied in astrology to the position of the stars at the moment of one's birth. Mitscherlich explains the idea of the poet as follows: "*In quocunque Zodiaci sidere horoscopus meus fuerit inventus, licet diverso a tui horoscopi sidere, tamen horoscopus meus cum tuo quam maxime consentiat necesse est.*"—22. *Impio Saturno.*

Dextra levasset, Mercurialium
Custos virorum. Reddere victimas
Aedemque votivam memento:
Nos humilem feriemus agnam.

CARMEN XVIII.

Non ebur neque aureum
Mea renidet in domo lacunar;
Non trabes Hymettiae
Premunt columnas ultima recisas
Africa: neque Attali
Ignotus haeres regiam occupavi;
Nec Laconicas mihi
Trahunt honestae purpuras clientae.

"From baleful Saturn."—23. *Refulgens.* "Shining in direct opposition."—26. *Laetum ter crepuit sonum.* "Thrice raised the cry of joy." Acclamations raised by the people on account of the safety of Maecenas. Compare note on *Ode* I. xx. 3.—28. *Sustulerat.* For *sustulisset.* The indicative here imparts an air of liveliness to the representation, though in the conditional clause the subjunctive is used. As regards the allusion of the poet, compare *Ode* II. xiii.

Ode XVIII.—The poet, while he censures the luxury and profusion of the age, describes himself as contented with little, acceptable to many friends, and far happier than those who were blessed with the gifts of fortune, but ignorant of the true mode of enjoying them.

1—7. 1. *Aureum lacunar.* "Fretted ceiling overlaid with gold." Compare note on *Ode* II. xvi. 11.—3. *Trabes Hymettiae.* "Beams of Hymettian marble." The term *trabes* here includes the architrave, frieze, cornice, &c. The marble of Hymettus was held in high estimation by the Romans. Some editions have *Hymettias,* and in the following line *recisae;* so that *trabes recisae ultima Africa* will refer to African marble, and *Hymettias columnas* to Hymettian wood; but the wood of Hymettus does not appear to have been thought valuable by the Romans.—4. *Ultima recisas Africa;* alluding to the Numidian marble. The kind most highly prized had a dark surface variegated with spots.—5. *Attali.* Attalus the Third, famed for his immense riches, left the kingdom of Pergamus and all his treasures by will to the Roman people; at least, such was the construction which the latter put upon it. (Compare Duker, *ad Flor.* ii. 20.) After his death, Aristonicus, a natural son of Eumenes, father of Attalus, (Livy, xlv. 19; Justin. xxxvi. 4,) laid claim to the kingdom, but was defeated by the consul Perperna, and carried to Rome, where he was put to death in prison. It is to him that the poet alludes under the appellation of *haeres ignotus.*—7. *Nec Laconicas mihi,* &c. "Nor do female dependants, of no ignoble birth, spin for me the Spartan

At fides et ingenî
Benigna vena est; pauperemque dives
Me petit; nihil supra
Deos lacesso: nec potentem amicum
Largiora flagito,
Satis beatus unicis Sabinis.
Truditur dies die,
Novaeque pergunt interire Lunae:
Tu secanda marmora
Locas sub ipsum funus; et, sepulcri
Immemor, struis domos;
Marisque Baiis obstrepentis urgues
Summovere litora,
Parum locuples continente ripa.
Quid? quod usque proximos
Revellis agri terminos, et ultra

purple." The purple of Laconia, obtained in the vicinity of the Taenarian Promontory, was the most highly prized. Compare note on *Ode* II. xvi. 35.—By *honestae clientae* are meant female clients of free birth, and the epithet *honestae* serves to illustrate the high rank of the patron for whom they ply their labours.

9—22. 9. *At fides et ingenî*, &c. "But integrity is mine, and a liberal vein of talent."—12. *Potentem amicum.* Alluding to Maecenas. —14. *Satis beatus*, &c. "Sufficiently happy with my Sabine farm alone." —15. *Truditur dies die.* The train of thought appears to be as follows: Contented with my slender fortune, I am the less solicitous to enlarge it, when I reflect on the short span of human existence. How foolishly then do they act, who, when day is chasing day in rapid succession, are led on by their eager avarice, or their fondness for display, to form plans on the very brink of the grave.—16. *Pergunt interire.* "Hasten onward to their wane."—17. *Tu secanda marmora*, &c. "And yet thou, on the very brink of the grave, art bargaining to have marble cut for an abode." Directly opposed to *locare*, in this sense, is the verb *redimere*, "to contract to do anything," whence the term *redemtor*, "a contractor."—20. *Marisque Baiis*, &c. Baiae, on the Campanian shore, was a favourite residence of the Roman nobility, and adorned with beautiful villas. There were numerous warm springs also in its vicinity, which were considered to possess salutary properties for various disorders.—21. *Summovere.* "To push farther into the deep;" *i. e.* to erect moles on which to build splendid structures amid the waters.—22. *Parum locuples*, &c. "Not rich enough with the shore of the main land;" *i. e.* not satisfied with the limits of the land.

23—40. 23. *Quid? quod usque*, &c. "What shall I say of this, that thou even removest the neighbouring land-marks?" *i. e.* Why need I tell of thy removing the land-marks of thy neighbour's possessions?

Limites clientium
Salis avarus; pellitur paternos
In sinu ferens deos
Et uxor, et vir, sordidosque natos.
Nulla certior tamen,
Rapacis Orci fine destinata
Aula divitem manet
Herum. Quid ultra tendis? Aequa tellus
Pauperi recluditur
Regumque pueris: nec satelles Orci
Callidum Promethea
Revexit auro captus. Hic superbum
Tantalum, atque Tantali
Genus coërcet; hic levare functum
Pauperem laboribus
Vocatus atque non moratus audit.

CARMEN XIX.

IN BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem, (credite posteri!)

The allusion is to the rich man's encroaching on the grounds of an inferior.—24. *Ultra salis.* "Leapest over." The verb *salio* is here used to express the contemptuous disregard of the powerful man for the rights of his dependants. Hence *salis ultra* may be freely rendered, "contemnest."—26. *Avarus.* "Prompted by cupidity."—27. *Ferens.* "Bearing, each."—28. *Sordidos.* "Squalid." In the habiliments of extreme poverty.—29. *Nulla certior tamen*, &c. "And yet no home awaits the rich master with greater certainty than the destined limit of rapacious Orcus." *Fine* beautifully marks the last limit of our earthly career. Some editions have *sede* instead of *fine*, and the use of the latter term in the feminine gender has been made probably the ground for the change. But *finis* is used in the feminine by some of the best writers.—32. *Quid ultra tendis?* "Why strivest thou for more?" Death must overtake thee in the midst of thy course.—*Aequa tellus.* "The impartial earth."—34. *Regumque pueris.* The allusion is to the wealthy and powerful.—*Satelles Orci*; alluding to Charon.—35. *Callidum Promethea*; alluding to some fabulous legend respecting Prometheus which has not come down to us.—37. *Tantali genus.* Pelops, Atreus, Thyestes, Agamemnon, Orestes.—40. *Moratus.* The common text has *vocatus.*

Ode XIX.—Celebrating, in animated language, the praises of Bacchus, and imitated, very probably, from some Greek dithyrambic ode. There is

Nymphasque discentes, et aures
Capripedum Satyrorum acutas.

Euoe! recenti mens trepidat metu,
Plenoque Bacchi pectore turbidum
Laetatur! Euoe! parce, Liber!
Parce, gravi metuende thyrso!

Fas pervicaces est mihi Thyiadas,
Vinique fontem, lactis et uberes
Cantare rivos, atque truncis
Lapsa cavis iterare mella.

Fas et beatae conjugis additum
Stellis honorem, tectaque Pentheï
Disjecta non leni ruina,
Thracis et exitium Lycurgi.

nothing, however, in the piece itself, to countenance the opinion that it was composed for some festival in honour of Bacchus.

1—18. 1. *Carmina docentem.* "Dictating strains;" *i. e.* teaching how to celebrate his praises in song. Compare the Greek form of expression διδάσκειν δρᾶμα. As the strains mentioned in the text are supposed to have reference to the mysteries of the god, the scene is hence laid *in remotis rupibus,* "amid rocks far distant from the haunts of men."—4. *Acutas.* "Attentively listening;" literally, "pricked up to listen."—5. *Euoe!* The poet now feels himself under the powerful influence of the god, and breaks forth into the well-known cry of the Bacchantes, when they celebrate the orgies.—*Recenti mens trepidat metu,* &c. "My mind trembles with recent dread, and, my bosom being filled with the inspiration of Bacchus, is agitated with troubled joy." Both *trepidat* and *laetatur* refer to *mens,* and *turbidum* is to be construed as equivalent to *turbide.* The arrangement of the whole clause is purposely involved, that the words may, by their order, yield a more marked echo to the sense.—8. *Gravi metuende thyrso.* Bacchus was thought to inspire with fury by hurling his thyrsus.—9. *Fas pervicaces,* &c. "It is allowed me to sing of the stubbornly-raging Bacchantes;" *i. e.* my piety toward the god requires that I sing of, &c.—10. *Vinique fontem,* &c. The poet enumerates the gifts bestowed upon man in earlier ages, by the miraculous powers of the god. At his presence all nature rejoices, and, under his potent influence, the earth, struck by the thyrsi of the Bacchantes, yields wine and milk, while honey flows from the trees. The imagery is here decidedly Oriental, and must remind us of that employed in many parts of the sacred writings.—12. *Iterare.* "To tell again and again of."—14. *Honorem.* Equivalent to *ornamentum* or *decus.* The allusion is to the crown of Ariadne, (*corona borealis,*) one of the constellations, consisting of nine stars. The epithet *beatae,* applied to Ariadne, refers to her having been translated to the skies, and made one of the "blessed" immortals.—*Pentheï;* alluding to the legend of

Tu flectis amnes, tu mare barbarum:
Tu separatis uvidus in jugis
Nodo coërces viperino
Bistonidum sine fraude crines.

Tu, quum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala:

Quamquam, choreis aptior et jocis
Ludoque dictus, non sat idoneus
Pugnae ferebaris; sed idem
Pacis eras mediusque belli.

Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

Pentheus, king of Thebes, who was torn in pieces by his own mother, and her sisters, and his palace overthrown by Bacchus.—16. *Lycurgi.* Lycurgus, king of the Edones in Thrace, punished for having driven the infant Bacchus from his kingdom.—17. *Tu flectis amnes,* &c. "Thou turnest backward the courses of rivers, thou swayest the billows of the Indian sea;" alluding to the wonders performed by Bacchus, in his fabled conquest of India and other regions of the East. The rivers here meant are the Orontes and Hydaspes.—18. *Tu separatis,* &c. "On the lonely mountain tops, moist with wine, thou confinest, without harm to them, the locks of the Bacchantes with a knot of vipers;" *i. e.* under thy influence, the Bacchantes tie up their locks, &c.—20. *Bistonidum;* literally, "of the female Bistones." Here, however, equivalent to *Baccharum.*

23—31. 23. *Leonis unguibus.* Bacchus was fabled to have assumed on this occasion the form of a lion.—25. *Quamquam choreis,* &c. "Though said to be fitter for dances and festive mirth."—26. *Non sat idoneus.* "Not equally well-suited."—27. *Sed idem,* &c. "Yet, on that occasion, thou, the same deity, didst become the arbiter of peace and of war." The poet means to convey the idea, that the intervention of Bacchus alone put an end to the conflict. Had not Bacchus lent his aid, the battle must have been longer in its duration, and different perhaps in its issue.—29. *Insons.* "Without offering to harm." Bacchus descended to the shades for the purpose of bringing back his mother Semele.—*Aureo cornu decorum.* A figurative illustration of the power of the god. The horn was the well-known emblem of power among the ancients.—31. *Et recedentis trilingui,* &c. The power of the god triumphs over the fierce guardian of the shades, who allows egress to none that have once entered the world of spirits.

CARMEN XX.

AD MAECENATEM.

Non usitata, non tenui ferar
Penna biformis per liquidum aethera
Vates: neque in terris morabor
Longius: invidiaque major

Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, quem vocas
Dilecte, Maecenas, obibo,
Nec Stygia cohibebor unda.

Jam jam residunt cruribus asperae
Pelles; et album mutor in alitem
Superna: nascunturque leves
Per digitos humerosque plumae.

Jam Daedaleo notior Icaro
Visam gementis litora Bospori,
Syrtesque Gaetulas canorus
Ales Hyperboreosque campos.

Ode XX.—The bard presages his own immortality. Transformed into a swan, he will soar away from the abodes of men, nor need the empty honours of a tomb.

1—23. 1. *Non usitata*, &c. " A bard of two-fold form, I shall be borne through the liquid air on no common, no feeble pinion." The epithet *biformis* alludes to his transformation from a human being to a swan, which is to take place on the approach of death: then, becoming the favoured bird of Apollo, he will soar aloft on strong pinions beyond the reach of envy and detraction.—4. *Invidiaque major.* " And, beyond the reach of envy."—5. *Pauperum sanguis parentum.* " Though the offspring of humble parents."—6. *Non ego, quem vocas*, &c. " I, whom thou salutest, O Maecenas, with the title of beloved friend, shall never die." The reading of this paragraph is much contested. According to that adopted in our text, the meaning of the poet is, that the friendship of Maecenas will be one of his surest passports to the praises of posterity. —7. *Dilecte* is taken, as the grammarians call it, materially.—9. *Jam jam residunt*, &c. " Now, even now, the rough skin is settling on my legs." The transformation is already begun: my legs are becoming those of a swan.—11. *Superna.* " Above." The neuter of the adjective used adverbially. *Quod ad superna corporis membra attinet.—Nascunturque leves plumae.* " And the downy plumage is forming."—14. *Bospori.* Consult note on *Ode* II. xiii. 14.—15. *Syrtesque Gaetulas.* Consult note on *Ode* I. xxii. 4.—*Canorus ales.* " A bird of melodious note." Con-

Me Colchus, et qui dissimulat metum
Marsae cohortis; Dacus, et ultimi
Noscent Geloni: me peritus
Discet Iber, Rodanique potor.

Absint inani funere naeniae,
Luctusque turpes et querimoniae:
Compesce clamorem, ac sepulcri
Mitte supervacuos honores.

sult note on *Ode* I. vi. 2.—16. *Hyperboreosque campos.* "And the Hyperborean fields;" *i. e.* the farthest plains of the North.—17. *Et qui dissimulat,* &c.; alluding to the Parthian. The Marsi were regarded as the bravest portion of the Roman armies, and hence *Marsae* is here equivalent to *Romanae.* Consult note on *Ode* I. ii. 39.—18. *Dacus.* Consult note on *Ode* I. xxxv. 9.—19. *Geloni.* Consult note on *Ode* II. ix. 23.—*Peritus Iber.* "The learned Spaniard." The Spaniards imbibed a literary taste from the Romans, as these last had from the Greeks.—20. *Rodanique potor.* The native of Gaul.—22. *Turpes.* "Unmanly."—24. *Supervacuos.* The poet will need no tomb: death will never claim him for his own, since he is destined to live for ever in the praises of posterity.

Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

CARMEN I.

Odi profanum vulgus et arceo :
Favete linguis : carmina non prius
Audita Musarum sacerdos
Virginibus puerisque canto.

Regum timendorum in proprios greges,
Reges in ipsos imperium est Jovis,

Ode 1.—The general train of thought in this beautiful ode is simply as follows : True happiness consists not in the possession of power, of public honours, or of extensive riches, but in a tranquil and contented mind.

1—4. 1. *Odi profanum vulgus*, &c. " I hate the uninitiated crowd, and I keep them at a distance." Speaking as the priest of the Muses, and being about to disclose their sacred mysteries (in other words, the precepts of true wisdom) to the favoured few, the poet imitates the form of language by which the uninitiated and profane were directed to retire from the mystic rites of the gods. The rules of a happy life cannot be comprehended, and may be abused by the crowd.—2. *Favete linguis.* " Preserve a religious silence." Literally, " favour me with your ears." We have here another form of words, by which silence and attention were enjoined on the true worshippers. This was required, not only from a principle of religious respect, but also lest some ill-omened expression might casually fall from those who were present, and mar the solemnities of the occasion.—*Carmina non prius audita.* " Strains before unheard." There appears to be even here an allusion to the language and forms of the mysteries in which new and important truths were promised to be disclosed.—4. *Virginibus puerisque canto.* The poet supposes himself to be dictating his strains to a chorus of virgins and youths. Stripped of its figurative garb, the idea intended to be conveyed will be simply this, that the bard wishes his precepts of a happy life to be carefully treasured up by the young.

5—14. 5. *Regum timendorum*, &c. The poet now unfolds his subject. Kings, he observes, are elevated far above the ordinary ranks of

Clari Giganteo triumpho,
Cuncta supercilio moventis.

Est ut viro vir latius ordinet
Arbusta sulcis; hic generosior
Descendat in Campum petitor;
Moribus hic meliorque fama

Contendat; illi turba clientium
Sit major: aequa lege Necessitas
Sortitur insignes et imos;
Omne capax movet urna nomen.

Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
Dulcem elaborabunt saporem,
Non avium citharaeve cantus

men; but Jove is mightier than kings themselves, and can in an instant humble their power in the dust. Royalty, therefore, carries with it no peculiar claims to the enjoyment of happiness.—*In proprios greges.* "Over their own flocks." Kings are the shepherds of their people.—8. *Cuncta supercilio moventis.* "Who shakes the universe with his nod." Compare Homer, *Il.* i. 528.—9. *Est ut viro vir,* &c. "It happens that one man arranges his trees at greater distances in the trenches than another;" *i. e.* possesses wider domains. The Romans were accustomed to plant their vines, olive-trees, &c. in trenches or small pits. Some editions have *Esto* for *Est:* "Grant that one man," &c. or "Suppose that."—10. *Hic generosior descendat,* &c. "That this one descends into the Campus Martius a nobler applicant for office."—12. *Moribus hic meliorque fama,* &c.; alluding to the *novus homo,* or man of ignoble birth.—14. *Aequa lege Necessitas,* &c. "Still, Necessity, by an impartial law, determines the lots of the high and the lowly; the capacious urn keeps in constant agitation the names of all." Necessity is here represented holding her capacious urn containing the names of all. She keeps the urn in constant agitation, and the lots that fly from it every instant are the signals of death to the individuals whose names are inscribed on them.—The train of thought, commencing with the third stanza, is as follows: Neither extensive possessions, nor elevated birth, nor purity of character, nor crowds of dependants, are in themselves sufficient to procure lasting felicity, since death sooner or later must close the scene, and bring all our schemes of interest and ambition to an end.

17—31. 17. *Destrictus ensis;* an allusion to the well-known story of Damocles. The connexion in the train of ideas between this and the preceding stanza, is as follows: Idependently of the stern necessity of death, the wealthy and the powerful are prevented by the cares of riches and ambition from attaining to the happiness which they seek.—18. *Non Siculae dapes,* &c. "The most exquisite viands will create no pleasing relish in him, over whose impious neck," &c. The expression *Siculae*

Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit, umbrosamve ripam,
Non Zephyris agitata Tempe.

Desiderantem quod satis est neque
Tumultuosum sollicitat mare,
Nec saevus Arcturi cadentis
Impetus, aut orientis Haedi:

Non verberatae grandine vineae,
Fundusve mendax, arbore nunc aquas
Culpante, nunc torrentia agros
Sidera, nunc hiemes iniquas.

Contracta pisces aequora sentiunt
Jactis in altum molibus: huc frequens
Caementa demittit redemtor
Cum famulis, dominusque terrae

dapes is equivalent here to *exquisitissimae epulae*. The luxury of the Sicilians in their banquets became proverbial.—20. *Avium citharaeve cantus.* "The melody of birds or of the lyre."—24. *Non Zephyris agitata Tempe.* "She disdains not Tempe, fanned by the breezes of the west." *Tempe* is here put for any beautiful and shady vale. Consult note on *Ode* I. vii. 4.—25. *Desiderantem quod satis est*, &c. According to the poet, the man "who desires merely what is sufficient for his wants," is free from all the cares that bring disquiet to those who are either already wealthy, or are eager in the pursuit of gain. His repose is neither disturbed by shipwrecks, nor by losses in agricultural pursuits. —27. *Arcturi.* Arcturus is a star of the first magnitude, in the constellation of Bootes, near the tail of the Great Bear (ἄρκτος, οὐρά). Both its rising and setting were accompanied by storms.—28. *Haedi.* The singular for the plural. The *Haedi*, or Kids, are two stars on the arm of Auriga. Their rising is attended by stormy weather, as is also their setting.—30. *Mendax.* "Which disappoints his expectations."—*Aquas.* "The excessive rains."—31. *Torrentia agros sidera.* "The influence of the stars parching the fields;" alluding particularly to Sirius, or the dog-star, at the rising of which the trees were apt to contract a kind of blight or blast, termed *sideratio*, and occasioned by the excessive heat of the sun.

33—47. 33. *Contracta pisces*, &c. In order to prove how little the mere possession of riches can administer to happiness, the poet now adverts to the various expedients practised by the wealthy, for the purpose of banishing disquiet from their breasts, and of removing the sated feelings that continually oppressed them. They erect the splendid villa amid the waters of the ocean, but fear, and the threats of conscience, become also its inmates: They journey to foreign climes, but gloomy

Fastidiosus: sed Timor et Minae
Scandunt eodem, quo dominus: neque
Decedit aerata triremi, et
Post equitem sedet atra Cura.

Quod si dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
Delenit usus, nec Falerna
Vitis, Achaemeniumve costum;

Cur invidendis postibus et novo
Sublime ritu moliar atrium?
Cur valle permutem Sabina
Divitias operosiores?

CARMEN II.

Angustam amicè pauperiem pati
Robustus acri militia puer

care accompanies them by sea and by land: They array themselves in the costly purple, but it only hides an aching heart; nor can the wine of Falernus, or the perfumes of the East, bring repose and pleasure to their minds. Why then, exclaims the bard, shall I exchange my life of simple happiness for the splendid but deceitful pageantry of the rich? — 34. *Jactis in altum molibus.* "By the moles built out into the deep." Consult note on *Ode* II. xviii. 20.—*Frequens redemtor cum famulis.* "Many a contractor with his attendant workmen." Consult note on *Ode* II. xviii. 18.—35. *Caementa.* By *caementa* are here meant rough and broken stones, as they come from the quarry, used for the purpose of filling up, and of no great size.—36. *Terrae fastidiosus.* "Loathing the land," *i. e.* disdaining the limits of the land. Compare *Ode* II. xviii. 22. *Parum locuples continente ripa.*—37. *Timor et Minae.* "Fear and the threats of conscience."—41. *Phrygius lapis.* Referring to the marble of Synnada, in Phrygia, which was held in high estimation by the Romans. It was of a white colour, variegated with purple spots.—42. *Purpurarum sidere clarior usus.* "The use of purple coverings, brighter than any star." With *purpurarum* supply *vestium et stragularum*, and construe *clarior* as if agreeing with them in case.—43. *Falerna vitis.* Consult note on *Ode* I. xx. 9.—44. *Achaemeniumve costum.* "Or Eastern nard." *Achaemenium* is equivalent literally to *Persicum* (i. e. *Parthicum*). Consult notes on *Ode* II. xii. 21; and I. ii. 22.—45. *Invidendis.* "Only calculated to excite the envy of others."—*Novo ritu.* "In a new style of magnificence."—47. *Cur valle permutem Sabina.* "Why shall I exchange my Sabine vale for more troublesome riches?" *i. e.* for riches that only bring with them a proportionate increase of care and trouble. *Valle,* as marking the instrument of exchange, is put in the ablative.

Synnas – ădis: pl: Synnăda: lapis Synnadicus: the Inhab? called it λίθος Δοκιμήτης from Docimaeum.

Condiscat; et Parthos feroces
Vexet eques metuendus hasta:

Vitamque sub divo trepidis agat
In rebus. Illum et moenibus hosticis
Matrona bellantis tyranni
Prospiciens et adulta virgo

Suspiret: Eheu! ne rudis agminum
Sponsus lacessat regius asperum
Tactu leonem, quem cruenta
Per medias rapit ira caedes.

Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis juventae
Poplitibus timidoque tergo.

Virtus, repulsae nescia sordidae,
Intaminatis fulget honoribus:
Nec sumit aut ponit secures
Arbitrio popularis aurae.

ODE II.—The poet exhorts his luxurious countrymen to restore the strict discipline of former days, and train up the young to an acquaintance with the manly virtues which once graced the Roman name.

1—17. 1. *Angustam amicè*, &c. "Let the Roman youth, robust of frame, learn cheerfully to endure, amid severe military service, the hard privations of a soldier's life." The expression *amicè pati* is somewhat analogous to the Greek ἀγαπητῶς φέρειν. The common text has *amici.*—5. *Sub divo.* "In the open air," *i. e.* in the field.—*Trepidis in rebus.* "When danger threatens his country." The poet means, that, when his country calls, the young soldier is to obey the summons with alacrity, and to shrink from no exposure to the elements.—7. *Matrona bellantis tyranni.* "The consort of some warring monarch." *Bellantis* is here equivalent to *cum Populo Romano bellum gerentis.*—8. *Et adulta virgo.* "And his virgin daughter, of nubile years."—9. *Suspiret: Eheu! ne rudis agminum*, &c. "Heave a sigh, and say, Ah! let not the prince, affianced to our line, unexperienced as he is in arms, provoke," &c. By *sponsus regius* is here meant a young lover of royal origin, betrothed to the daughter.—13. *Dulce et decorum*, &c. Connect the train of ideas as follows: Bravely then let the Roman warrior contend against the foe, remembering that "it is sweet and glorious to die for one's country."—17. *Virtus, repulsae nescia*, &c. The Roman youth must not, however, confine his attention to martial prowess alone. He must also seek after true virtue, and the firm precepts of true philosophy. When he has succeeded in this, his will be a moral magistracy,

Virtus, recludens immeritis mori
Coelum, negata tentat iter via:
Coetusque vulgares et udam
Spernit humum fugiente penna.

Est et fideli tuta silentio
Merces: vetabo, qui Cereris sacrum
Vulgarit arcanae, sub îsdem
Sit trabibus, fragilemve mecum

Solvat phaselon. Saepe Diespiter
Neglectus incesto addidit integrum;
Raro antecedentem scelestum
Deseruit pede Poena claudo.

CARMEN III.

Justum ac tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida, neque Auster,

that lies not in the gift of the crowd, and in aiming at which he will never experience a disgraceful repulse: His will be a feeling of moral worth, which, as it depends not on the breath of popular favour, can neither be given nor taken away by the fickle multitude.—19. *Secures*; a figurative allusion to the axes and fasces of the lictors, the emblems of office.

21—31. 21. *Virtus, recludens*, &c. The poet mentions another incitement to the possession of true virtue, the immortality which it confers.—22. *Negata via.* "By a way denied to others;" *i. e.* by means peculiarly her own.—23. *Coetusque vulgares*, &c. "And, soaring on rapid pinion, spurns the vulgar herd, and the cloudy atmosphere of earth."—25. *Est et fideli*, &c. Thus far the allusion to virtue has been general in its nature. It now assumes a more special character. Let the Roman youth learn, in particular, the sure reward attendant on good faith, and the certain punishment that follows its violation.—26. *Qui Cereris sacrum*, &c. Those who divulged the Mysteries were punished with death, and their property was confiscated.—30. *Incesto addidit integrum.* "Involves the innocent with the guilty."—31. *Raro antecedentem scelestum*, &c. "Rarely does punishment, though lame of foot, fail to overtake the wicked man moving on before her;" *i. e.* justice, though often slow, is sure.

Ode III.—The ode opens with the praises of justice and persevering firmness. Their recompense is immortality. Of the truth of this remark splendid examples are cited, and, among others, mention being made of

Dux inquieti turbidus Adriae,
Nec fulminantis magna manus Jovis:
Si fractus illabatur orbis,
Impavidum ferient ruinae.

Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas:
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hac te merentem, Bacche pater, tuae
Vexere tigres, indocili jugum
Collo trahentes. Hac Quirinus
Martis equis Acheronta fugit,

Romulus, the poet dwells on the circumstances which, to the eye of imagination, attended his apotheosis. The gods are assembled in solemn conclave, to decide upon his admission to the skies. Juno, most hostile before to the line of Aeneas, now declares her assent. Satisfied with past triumphs, she allows the founder of the eternal city to participate in the joys of Olympus. The lofty destinies of Rome are also shadowed forth, and the conquest of nations is promised to her arms. But the condition which accompanies this expression of her will is sternly mentioned. The city of Troy must never rise from its ashes. Should the descendants of Romulus rebuild the detested city, the vengeance of the goddess will again be exerted for its downfal.

It is a conjecture of Faber's (*Epist.* ii. 43) that Horace wishes, in the present ode, to dissuade Augustus from executing a plan he had at this time in view, of transferring the seat of empire from Rome to Ilium, and of rebuilding the city of Priam. Suetonius (*Vit. Jul.*) speaks of a similar project in the time of Caesar. Zosimus also states, that, in a later age, Constantine actually commenced building a new capital in the plain of Troy, but was soon induced by the superior situation of Byzantium to abandon his project. (*Zos.* ii. 30.)

1—22. 1. *Justum ac tenacem*, &c. "Not the wild fury of his fellow-citizens ordering evil measures to be pursued, not the look of the threatening tyrant, nor the southern blast, the stormy ruler of the restless Adriatic, nor the mighty hand of Jove wielding his thunderbolts, shakes from his settled purpose the man who is just and firm in his resolve." In this noble stanza that firmness alone is praised which rests on the basis of integrity and justice.—7. *Si fractus illabatur orbis*, &c. "If the shattered heavens descend upon him, the ruins will strike him remaining a stranger to fear."—9. *Hac arte.* "By this rule of conduct;" *i. e.* by integrity and firmness of purpose.—*Vagus Hercules.* "The roaming Hercules."—12. *Purpureo ore.* Referring either to the dark-red colour of the nectar, or to the Roman custom of adorning on solemn occasions, such as triumphs, &c. the faces of the gods with vermilion.—13. *Hac merentem.* "For this deserving immortality."—14. *Vexere.* "Bore thee to the skies." Bacchus is represented by the

Gratum elocuta consiliantibus
Junone divis:—"Ilion, Ilion
Fatalis incestusque judex
Et mulier peregrina vertit

"In pulverem; ex quo destituit deos
Mercede pacta Laomedon, mihi
Castaeque damnatum Minervae
Cum populo et duce fraudulento.

"Jam nec Lacaenae splendet adulterae
Famosus hospes, nec Priami domus
Perjura pugnaces Achivos
Hectoreis opibus refringit:

"Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves
Iras, et invisum nepotem,
Troïa quem peperit sacerdos,

ancient fabulists, as returning in triumph from the conquest of India and the East in a chariot drawn by tigers. He is now described as having ascended in the same way to the skies by a singular species of apotheosis.—16. *Martis equis*, &c. Observe the elegant variety of diction in the phrases, *arces attigit igneas; quos inter Augustus recumbens; vexere tigres;* and *Acheronta fugit*, all expressive of the same idea, the attaining of immortality.—17. *Gratum elocuta*, &c. "After Juno had uttered what was pleasing to the gods deliberating in council."—18. *Ilion, Ilion*, &c. An abrupt but beautiful commencement, intended to portray the exulting feelings of the triumphant Juno. The order of construction is as follows: *Judex fatalis incestusque, et mulier peregrina, vertit in pulverem Ilion, Ilion, damnatum mihi castaeque Minervae, cum populo et fraudulento duce, ex quo Laomedon destituit deos pacta mercede.*—19. *Fatalis incestusque judex*, &c. "A judge, the fated author of his country's ruin, and impure in his desires, and a female from a foreign land;" alluding to Paris and Helen, and the apple of discord.—21. *Destituit deos*, &c. "Defrauded the gods of their stipulated reward;" alluding to the fable of Laomedon's having refused to Apollo and Neptune their promised recompense for building the walls of Troy.—22. *Mihi castaeque damnatum Minervae.* "Consigned for punishment to me and the spotless Minerva." Condemned by the gods, and given over to these two deities for punishment. The idea is borrowed from the Roman law, by which an insolvent debtor was delivered over into the power of his creditors.

25—48. 25. *Lacaenae splendet adulterae.* "Displays his gaudy person to the Spartan adulteress."—29. *Nostris ductum seditionibus.* "Protracted by our dissensions."—31. *Invisum nepotem.* Romulus, grandson to Juno through his father Mars.—32. *Troïa sacerdos.* Ilia

"Marti redonabo. Illum ego lucidas
Inire sedes, discere nectaris
Succos, et adscribi quietis
Ordinibus patiar deorum.

"Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
In parte regnanto beati:
Dum Priami Paridisque busto

"Insultet armentum, et catulos ferae
Celent inultae, stet Capitolium
Fulgens, triumphatisque possit
Roma ferox dare jura Medis.

"Horrenda late nomen in ultimas
Extendat oras, qua medius liquor
Secernit Europen ab Afro,
Qua tumidus rigat arva Nilus:

"Aurum irrepertum, et sic melius situm
Quum terra celat, spernere fortior,
Quam cogere humanos in usus
Omne sacrum rapiente dextra.

—34. *Discere.* "To learn to know." The common text has *ducere*, "to quaff."—37. *Dum longus inter*, &c. "Provided a long tract of ocean rage between Ilium and Rome." Provided Rome be separated from the plain of Troy by a wide expanse of intervening waters, and the Romans rebuild not the city of their forefathers. Consult Introductory Remarks.—38. *Exsules.* The Romans are here meant, in accordance with the popular belief that they were the descendants of Aeneas and the Trojans, and exiles consequently from the land of Troy, the abode of their forefathers.—39. *Qualibet in parte.* "In whatever other quarter it may please them to dwell."—40. *Busto insultet.* "Trample upon the tomb."—42. *Celent.* "Conceal therein."—43. *Fulgens.* "In all its splendour."—44. *Dare jura.* "To give laws."—45. *Horrenda.* "An object of dread.—46. *Medius liquor.* "The intervening waters." —48. *Arva.* Understand *Aegypti.*

49—70. 49. *Aurum irrepertum.* "The gold of the mine." *Irrepertum* is here to be taken as a general epithet of *aurum.* The common translation, "as yet undiscovered," involves an absurdity.—51. *Quam cogere*, &c. "Than in bending it to human purposes, with a right hand plundering everything of a sacred character." The expression *omne sacrum rapiente dextra* is only another definition for boundless cupidity, which respects not even the most sacred objects. Among these objects gold is enumerated, and with singular felicity. It should be held sacred

"Quicunque mundo terminus obstitit,
Hunc tangat armis, visere gestiens,
Qua parte debacchantur ignes,
Qua nebulae pluviique rores.

"Sed bellicosis fata Quiritibus
Hac lege dico; ne nimium pii
Rebusque fidentes avitae
Tecta velint reparare Trojae.

"Trojae renascens alite lugubri
Fortuna tristi clade iterabitur,
Ducente victrices catervas
Conjuge me Jovis et sorore.

"Ter si resurgat murus aëneus
Auctore Phoebo, ter pereat meis
Excisus Argivis; ter uxor
Capta virum puerosque ploret."—

Non haec jocosae conveniunt lyrae:
Quo Musa tendis? Desine pervicax
Referre sermones deorum et
Magna modis tenuare parvis.

CARMEN IV.

AD CALLIOPEN.

Descende coelo, et dic age tibia
Regina longum Calliope melos,

by man, it should be allowed to repose untouched in the mine, considering the dreadful evils that invariably accompany its use.—53. *Quicunque mundo*, &c. "Whatever limit bounds the world."—54. *Viserc gestiens*, &c. "Eagerly desiring to visit that quarter, where the fires of the sun rage with uncontrolled fury, and that, where mists and rains exercise a continual sway." We have endeavoured to express the zeugma in *debacchantur*, without losing sight at the same time of the peculiar force and beauty of the term. The allusion is to the torrid and frigid zones. Supply the ellipsis in the text as follows: *visere eam partem qua parte*, &c.—58. *Hac lege.* "On this condition."—*Nimium pii.* The piety here alluded to is that which, according to ancient ideas, was due from a colony to its parent city.—61. *Alite lugubri.* "Under evil auspices."—62. *Fortuna.* "The evil fortune."—65. *Murus aëneus.* "A brasen wall," *i. e.* the strongest of ramparts.—66. *Auctore.* Equivalent to *conditore.*—70. *Desine pervicax*, &c. "Cease boldly to relate the discourses of the gods, and to degrade lofty themes by lowly measures."

Seu voce nunc mavis acuta,
Seu fidibus citharaque Phoebi.

Auditis? an me ludit amabilis
Insania? Audire et videor pios
Errare per lucos, amoenae
Quos et aquae subeunt et aurae.

Me fabulosae, Vulture in Appulo
Nutricis extra limen Apuliae,
Ludo fatigatumque somno
Fronde nova puerum palumbes

Texere: mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae,
Saltusque Bantinos, et arvum
Pingue tenent humilis Forenti;

ODE IV.—The object of the poet, in this ode, is to celebrate the praises of Augustus for his fostering patronage of letters. The piece opens with an invocation to the Muse. To this succeeds an enumeration of the benefits conferred on the bard, from his earliest years, by the deities of Helicon; under whose protecting influence no evil, he asserts, can ever approach him. The name of Augustus is then introduced. If the humble poet is defended from harm by the daughters of Mnemosyne, much more will the exalted Caesar experience their favouring aid; and he will also give to the world an illustrious example of the beneficial effects resulting from power when controlled and regulated by wisdom and moderation.

1—20. 1. *Dic longum melos.* "Give utterance to a long melodious strain."—2. *Regina.* A general term of honour, unless we refer it to Hesiod, *Theog.* 79, where Calliope is described as *προσφερεστάτη ἁπασέων* (Μουσάων).—3. *Voce acuta.* "With clear and tuneful accents."—4. *Fidibus citharaque:* for *fidibus citharae.* "On the strings of Apollo's lyre."—5. *Auditis?* "Do you hear her?" The poet fancies that the Muse, having heard his invocation, has descended from the skies, and is pouring forth a melodious strain. Hence the question, put to those who are supposed to be standing around, whether they also hear the accents of the goddess. Fea, one of the modern commentators on Horace, gives on conjecture *Audiris?* in the sense of "Are you heard by me?" "Do you answer my invocation?"—*Amabilis insania.* "A fond enthusiasm."—7. *Amoenae quos et,* &c. A beautiful zeugma. "Through which the pleasing waters glide, and refreshing breezes blow." —9. *Fabulosae.* "Celebrated in fable."—*Vulture.* Mount Vultur, now *Monte Vulture,* was situated in the neighbourhood of Venusia, the poet's native place.—10. *Nutricis Apuliae.* "Of my native Apulia." —11. *Ludo fatigatumque somno.* "Wearied with play and oppressed with sleep."—13. *Mirum quod foret,* &c. "Which might well be a source of wonder," &c.—14. *Celsae nidum Acherontiae.* "The nest of

Ut tuto ab atris corpore viperis
Dormirem et ursis; ut premerer sacra
Lauroque collataque myrto,
Non sine dîs animosus infans.

Vester, Camenae, vester in arduos
Tollor Sabinos; seu mihi frigidum
Praeneste, seu Tibur supinum,
Seu liquidae placuere Baiae.

Vestris amicum fontibus et choris,
Non me Philippis versa acies retro,
Devota non exstinxit arbor,
Nec Sicula Palinurus unda.

Utcunque mecum vos eritis, libens
Insanientem, navita, Bosporum
Tentabo, et urentes arenas
Litoris Assyrii, viator.

the lofty Acherontia." Acherontia, now *Acerenza*, was situated on a hill difficult of access, south of Forentum, in Apulia. Its lofty situation gains for it from the poet the beautiful epithet of *nidum*.—15. *Saltusque Bantinos.* Bantia, a town of Apulia, lay to the south-east of Venusia.—16. *Forenti.* Forentum, now *Forenza*, lay about eight miles south of Venusia, and on the other side of Mount Vultur. The epithet *humilis*, "lowly," has reference to its situation near the base of the mountain.—20. *Non sine dîs animosus.* "Deriving courage from the manifest protection of the gods." The deities here alluded to are the Muses.

21—36. 21. *Vester, Camenae.* "Under your protection, ye Muses." —*Arduos Sabinos.* "The lofty country of the Sabines;" alluding to the situation of his farm in the mountainous territory of the Sabines.—23. *Praeneste.* Praeneste, now *Palestrina*, was situate about twenty-three miles from Rome, in a south-east direction. The epithet *frigidum*, in the text, alludes to the coolness of its temperature.—*Tibur supinum.* "The sloping Tibur." This place was situated on the slope of a hill. Consult note on *Ode* I. vii. 13.—24. *Liquidae Baiae.* "Baiae with its waters." Consult note on *Ode* II. xviii. 20.—26. *Philippis versa acies retro.* "The army routed at Philippi." Consult "Life of Horace," p. v. Philippi was situate in Thrace, near the gold and silver mines of Mount Pangaeus. It received its name from Philip of Macedon, who founded this city on the site of the old Thasian colony of Crenides. Here were fought the celebrated conflicts, two in number, which resulted in the defeat of Brutus and Cassius. The interval between the two battles were about twenty days.—27. *Devota arbor.* "The accursed tree." Consult *Ode* II. xiii.—28. *Palinurus.* A promontory on the coast of Lucania, now *Capo di Palinuro.* Tradition ascribed the name to Palinurus, the pilot of Aeneas. (Virgil, *Aen.* vi. 380.) It was noted for shipwrecks.—29.

Visam Britannos hospitibus feros,
Et laetum equino sanguine Concanum ;
Visam pharetratos Gelonos
Et Scythicum inviolatus amnem.

Vos Caesarem altum, militia simul
Fessas cohortes abdidit oppidis,
Finire quaerentem labores,
Pierio recreatis antro :

Vos lene consilium et datis, et dato
Gaudetis almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit caduco,

Qui terram inertem, qui mare temperat
Ventosum ; et umbras regnaque tristia,
Divosque, mortalesque turbas
Imperio regit unus aequo.

Utcunque ; put for *quandocunque.*—30. *Bosporum.* Consult note on *Ode* II. xiii. 14.—32. *Litoris Assyrii.* The epithet *Assyrii* is here equivalent to *Syrii.* The name *Syria* itself, which has been transmitted to us by the Greeks, is a corruption or abridgement of *Assyria,* and was first adopted by the Ionians who frequented these coasts after the Assyrians of Nineveh had made this country a part of their empire. The allusion in the text appears to be to the more inland deserts, the *Syriae Palmyrenae solitudines* of Pliny, *Hist. Nat.* v. 24.—33. *Britannos hospitibus feros.* Acron, in his scholia on this ode, informs us that the Britons were said to sacrifice strangers.—34. *Concanum.* The Concani were a Cantabrian tribe in Spain. As a proof of their ferocity the poet mentions their drinking the blood of horses intermixed with their liquor.—35. *Gelonos.* Consult note on *Ode* II. ix. 23.—36. *Scythicum amnem.* The Tanais or *Don.*

38—64. 38. *Fessas cohortes abdidit oppidis :* alluding to the military colonies planted by Augustus, at the close of the civil wars. Some editions have *reddidit,* for *abdidit,* which will then refer merely to the disbanding of his forces.—40. *Pierio antro,* a figurative allusion to the charms of literary leisure. Pieria, originally a part of Thrace, formed subsequently the northern part of Macedonia, on the eastern side. It was fabled to have been the first seat of the Muses.—41. *Vos lene consilium,* &c. "You, ye benign deities, both inspire Caesar with peaceful counsels, and rejoice in having done so." A complimentary allusion to the mild and liberal policy of Augustus, and his patronage of letters and the arts.—In reading metrically, *consilium et* must be pronounced *consil-yet.*—44. *Fulmine sustulerit caduco.* "Swept away with his descending thunderbolt." Some editions read *corusco,* "gleaming," for *caduco.*—50. *Fidens brachiis.* "Proudly trusting in their might."

Magnum illa terrorem intulerat Jovi
Fidens, juventus horrida, brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo.

Sed quid Typhoëus et validus Mimas,
Aut quid minaci Porphyrion statu,
Quid Rhoetus, evulsisque truncis
Enceladus jaculator audax,

Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno, et
Nunquam humeris positurus arcum,

Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

Vis consilî expers mole ruit sua!
Vim temperatam dî quoque provehunt
In majus; îdem odere vires
Omne nefas animo moventes.

Proudly relying on the strength of their arms.—51. *Fratres.* Otus and Ephialtes. The allusion is now to the giants, who attempted to scale the heavens.—52. *Pelion.* Mount Pelion in Thessaly.—*Olympo.* Olympus, on the coast of northern Thessaly, separated from Ossa by the vale of Tempe.—53. *Sed quid Typhoëus*, &c. The mightiest of the giants are here enumerated. The Titans and giants are frequently confounded by the ancient writers.—58. *Hinc avidus stetit*, &c. "In this quarter stood Vulcan, burning for the fight; in that Juno, with all a matron's dignity." The term *matrona*, analogous here to ποτνία, and intended to designate the majesty and dignity of the queen of heaven, conveyed a much stronger idea to a Roman than to a modern ear.—61. *Rore puro Castaliae.* "In the limpid waters of Castalia." The Castalian fount, on Parnassus, was sacred to Apollo.—62. *Lyciae dumeta.* "The thickets of Lycia."—63. *Natalem silvam.* "His natal wood," on Mount Cynthus, in the island of Delos.—64. *Delius et Patareus Apollo.* "Apollo, god of Delos and of Patara." The city of Patara in Lycia, was situate on the southern coast, below the mouth of the Xanthus. It was celebrated for an oracle of Apollo: and that deity was said to reside here during six months of the year, and during the remaining six at Delos. (Virg. *Aen.* iv. 143.—*Serv. ad loc.*)

65—79. 65. *Vis consilî expers*, &c. "Force devoid of judgment sinks under its own weight."—66. *Temperatam.* "When under its

Testis mearum centimanus Gyges
Sententiarum, notus et integrae
Tentator Orion Dianae
Virginea domitus sagitta.
Injecta monstris Terra dolet suis,
Moeretque partus fulmine luridum
Missos ad Orcum: nec peredit
Impositam celer ignis Aetnen;
Incontinentis nec Tityi jecur
Relinquit ales, nequitiae additus
Custos: amatorem et trecentae
Pirithoum cohibent catenae.

CARMEN V.

Coelo tonantem credidimus Jovem
Regnare: praesens divus habebitur

control," *i. e.* when regulated by judgment. Understand *consilio.*—*Provehunt in majus.* "Increase."—69. *Gyges.* Gyges, Cottus, and Briareus, sons of Coelus and Terra, were hurled by their father to Tartarus; Jupiter, however, brought them back to the light of day, and was aided by them in overthrowing the Titans. Such is the mythological narrative of Hesiod. (*Theog.* 617, *seqq.*) Horace evidently confounds this cosmogonical fable with one of later date. The *Centimani* are of a much earlier creation than the rebellious giants, and fight on the side of the gods; whereas, in the present passage, Horace seems to identify one of their number with these very giants.—71. *Orion.* The well-known hunter and giant of early fable.—73. *Injecta monstris;* a Graecism for *se injectam esse dolet,* &c. "Earth grieves at being cast upon the monsters of her own production;" an allusion to the overthrow and punishment of the giants. (Γηγενεῖς.) Enceladus was buried under Sicily, Polybotes under Nisyrus, torn off by Neptune from the isle of Cos, Otus under Crete, &c. (*Apollod.* i. 6. 2.)—74. *Partus.* The Titans are now meant, who were also the sons of Terra, and whom Jupiter hurled to Tartarus.—75. *Nec peredit impositam,* &c. "Nor does the rapid fire consume Aetna placed upon Enceladus," *i. e.* nor is Enceladus lightened of his load. Pindar (*Pyth.* i. 31) and Aeschylus (*Prom.* 373) place Typhoeus under this mountain.—77. *Tityi.* Tityos was slain by Apollo and Diana, for attempting violence towards Latona.—78. *Ales.* The vulture.—*Nequitiae additus custos.* "Added as the constant avenger of his guilt."—79. *Amatorem Pirithoum.* "The amorous Pirithous," *i. e.* who sought to gain Proserpina to his love. Pirithous, accompanied by Theseus, descended to Hades for the purpose of carrying off Proserpina. He was seized by Pluto, and bound to a rock with "countless fetters," (*trecentis catenis*). His punishment, however, is given differently by other writers.

Augustus, adjectis Britannis
Imperio gravibusque Persis.

Milesne Crassi conjuge barbara
Turpis maritus vixit? et hostium—
Pro Curia, inversique mores!—
Consenuit socerorum in arvis,

ODE V.—The ode opens with a complimentary allusion to the power of Augustus, and to his having wrested the Roman standards from the hands of the Parthians. The bard then dwells for a time upon the disgraceful defeat of Crassus, after which the noble example of Regulus is introduced, and a tacit comparison is then made, during the rest of the piece, between the high-toned principles of the virtuous Roman and the strict discipline of Augustus.

1—3. 1. *Coelo tonantem*, &c. "We believe from his thundering that Jove reigns in the skies." Compare *Lucan*, iii. 319, *seqq*.—2. *Praesens divus*, &c. Having stated the common grounds on which the belief of Jupiter's divinity is founded, the poet now proceeds, in accordance with the flattery of the age, to name Augustus as a "deity upon earth," (*praesens divus*,) assigning, as a proof of this, his triumph over the nations of the farthest east and west, especially his having wrested from the Parthians, by the mere terror of his name, the standards so disgracefully lost by the Roman Crassus.—3. *Adjectis Britannis*, &c. "The Britons and the formidable Parthians being added to his sway." According to Strabo, some of the princes of Britain sent embassies and presents to Augustus, and placed a large portion of the island under his control. It was not. however, reduced to a Roman province until the time of Claudius. What Horace adds respecting the Parthians is adorned with the exaggeration of poetry. This nation was not, in fact, added by Augustus to the empire of Rome; they only surrendered, through dread of the Roman power, the standards taken from Crassus.

5—12. 5. *Milesne Crassi*, &c. "Has the soldier of Crassus lived, a degraded husband, with a barbarian spouse?" An allusion to the soldiers of Crassus made captives by the Parthians, and who, to save their lives, had intermarried with females of that nation. Hence the peculiar force of *vixit*, which is well explained by one of the scholiasts: "*uxores a victoribus acceperant, ut vitam mererentur.*" To constitute a lawful marriage among the Romans, it was required that both the contracting parties be citizens and free. There was no legitimate marriage between slaves; nor was a Roman citizen permitted to marry a slave, a barbarian, or a foreigner generally. Such a connexion was called *connubium*, not *matrimonium*.—7. *Pro Curia, inversique mores!* "Ah! senate of my country, and degenerate principles of the day!" The poet mourns over the want of spirit on the part of the senate, in allowing the disgraceful defeat of Crassus to remain so long unavenged, and over the stain fixed on the martial character of Rome by this connexion of her captive soldiery with their barbarian conquerors. Such a view of the subject carries with it a tacit but flattering eulogium on the successful operations of Augustus. —9. *Sub rege Medo.* "Beneath a Parthian king."—*Marsus et*

Sub rege Medo, Marsus et Appulus!
Anciliorum et nominis et togae
Oblitus, aeternaeque Vestae,
Incolumi Jove et urbe Roma?

Hoc caverat mens provida Reguli,
Dissentientis conditionibus
Foedis, et exemplo trahenti
Perniciem veniens in aevum,

Si non perirent immiserabilis
Captiva pubes. "Signa ego Punicis
Affixa delubris, et arma
Militibus sine caede," dixit,

"Derepta vidi: vidi ego civium
Retorta tergo brachia libero,
Portasque non clusas, et arva
Marte coli populata nostro.

Appulus. The Marsians and Apulians, the bravest portion of the Roman armies, are here taken to denote the Roman soldiers generally.—10. *Anciliorum.* The *ancilia* were "the sacred shields" carried round in procession by the Salii or priests of Mars.—*Et nominis et togae.* "And of the name and attire of a Roman." The *toga* was the distinguishing part of the Roman dress, and the badge of a citizen.—11. *Aeternaeque Vestae.* Alluding to the sacred fire kept constantly burning by the Vestal virgins in the temple of the goddess.—12. *Incolumi Jove et urbe Roma.* "The Capitol and the Roman city being safe," *i. e.* though the Roman power remained still superior to its foes. *Jove* is here put for *Jove Capitolino,* equivalent in fact to *Capitolio.*

13—38. 13. *Hoc caverat,* &c. The example of Regulus is now cited, who foresaw the evil effects that would result to his country, if the Roman soldier was allowed to place his hopes of safety anywhere but in arms. Hence the vanquished commander recommends to his countrymen not to accept the terms offered by the Carthaginians, and, by receiving back the Roman captives, establish a precedent pregnant with ruin to a future age. The soldier must either conquer or die; he must not expect that, by becoming a captive, he will have a chance of being ransomed, and thus restored to his country.—14. *Dissentientis conditionibus,* &c. "Abhorring the foul terms proposed by Carthage, and a precedent pregnant with ruin to a future age;" alluding to the terms of accommodation of which he himself was the bearer, and which he advised his countrymen to reject. The Carthaginians wished peace and a mutual ransoming of prisoners.—17. *Si non perirent,* &c. "If the captive youth were not to perish unlamented." The common reading is *periret,* which injures the metre.—20. *Militibus.* "From our soldiery." —23. *Portasque non clusas,* &c. "And the gates of the foe standing

"Auro repensus scilicet acrior
Miles redibit! Flagitio additis
Damnum. Neque amissos colores
Lana refert medicata fuco,

"Nec vera virtus, quum semel excidit,
Curat reponi deterioribus.
Si pugnet extricata densis
Cerva plagis, erit ille fortis,

"Qui perfidis se credidit hostibus;
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis
Sensit iners, timuitque mortem

"Hinc, unde vitam sumeret aptius:
Pacem et duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis!"—

Fertur pudicae conjugis osculum,
Parvosque natos, ut capitis minor,
Ab se removisse, et virilem
Torvus humi posuisse vultum;

open, and the fields once ravaged by our soldiery now cultivated by their hands." Regulus, previous to his overthrow, had spread terror to the very gates of Carthage.—25. *Auro repensus*, &c. Strong and bitter irony. "The soldier after being ransomed by gold will no doubt return a braver man!"—28. *Medicata fuco.* "When once stained by a dye."—29. *Vera virtus.* "True valour."—30. *Deterioribus.* Understand *animis.* "In minds which become degraded by cowardice."—36. *Iners.* To be rendered as an adverb, "ingloriously."—*Timuitque mortem*, &c. "And has feared death from that very quarter, whence, with far more propriety, he might have obtained an exemption from servitude." He should have trusted to his arms; they would have saved him from captivity. *Vitam* is here equivalent to *salutem*. The common text has a period after *mortem*, and reads *Hic* in place of *Hinc*, in the next line.—38. *Pacem et duello miscuit.* "He has confounded peace, too, with war." He has surrendered with his arms in his hands, and has sought peace in the heat of action from his foe by a tame submission.

40—55. 40. *Probrosis altior Italiae ruinis.* "Rendered more glorious by the disgraceful downfal of Italy."—42. *Ut capitis minor.* "As one no longer a freeman." Among the Romans, any loss of liberty or of the rights of a citizen was called *Diminutio Capitis.*—45. *Donec labantes*, &c. "Until, as an adviser, he confirmed the wavering minds of

Donec labantes consilio Patres
Firmaret auctor nunquam alias dato,
Interque moerentes amicos
Egregius properaret exsul.

Atqui sciebat, quae sibi barbarus
Tortor pararet; non aliter tamen
Dimovit obstantes propinquos,
Et populum reditus morantem,

Quam si clientum longa negotia
Dijudicata lite relinqueret,
Tendens Venafranos in agros,
Aut Lacedaemonium Tarentum.

CARMEN VI.

AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templa refeceris,
Aedesque labentes deorum, et
Foeda nigro simulacra fumo.

the fathers by counsel never given on any previous occasion;" *i. e.* until he settled the wavering minds of the senators by becoming the author of advice before unheard. Regulus advised the Romans strenuously to prosecute the war, and leave him to his fate.—49. *Atqui sciebat*, &c. There is considerable doubt respecting the story of the sufferings of Regulus. Consult Lempriere's *Class. Dict. Anthon's ed.* 1833, *s. v.*—52. *Reditus.* The plural here beautifully marks his frequent attempts to return, and the endeavours of the crowd to oppose his design. Abstract nouns are frequently used in the plural in Latin, where our own idiom does not allow of it, to denote a repetition of the same act, or the existence of the same quality in different subjects.—53. *Longa negotia.* "The tedious concerns."—55. *Venafranos in agros.* Consult note on *Ode* II. vi. 16.—56. *Lacedaemonium Tarentum.* Consult note on *Ode* II. vi. 11.

Ode VI.—Addressed to the corrupt and dissolute Romans of his age, and ascribing the national calamities which had befallen them to the anger of the gods at their abandonment of public and private virtue. To heighten the picture of present corruption, a view is taken of the simple manners which marked the earlier days of Rome.

Although no mention is made of Augustus in this piece, yet it would seem to have been written at the time when that emperor was actively engaged in restraining the tide of public and private corruption; when, as Suetonius informs us, (*Vit. Aug.* 30,) he was rebuilding the sacred

Dîs te minorem quod geris, imperas :
Hinc omne principium, huc refer exitum.
Dî multa neglecti dederunt
Hesperiae mala luctuosae.

Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus
Nostros, et adjecisse praedam
Torquibus exiguis renidet.

Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops ;

edifices which had either been destroyed by fire or suffered to fall to ruin, while by the Lex Julia " De adulteriis, " and the Lex Papia-Poppaea, " De maritandis ordinibus, " he was striving to reform the moral condition of his people. Hence it may be conjectured, that the poet wishes to celebrate, in the present ode, the civic virtues of the monarch.

1—11. 1. *Delicta majorum*, &c. " Though guiltless of them, thou shalt atone, O Roman, for the crimes of thy fathers." The crimes here alluded to have reference principally to the excesses of the civil wars. The offences of the parents are visited on their children.—3. *Aedes.* " The shrines ; " equivalent here to *delubra.*—4. *Foeda nigro*, &c. The statues of the gods, in the temples, were apt to contract impurities from the smoke of the altars, &c. Hence the custom of annually washing them in running water or the nearest sea ; a rite which, according to the poet, had been long interrupted by the neglect of the Romans.—5. *Imperas.* " Thou holdest the reins of empire."—6. *Hinc omne principium*, &c. " From them derive the commencement of every undertaking, to them ascribe its issue." In metrical reading, pronounce *principium huc*, in this line, as if written *princip-yuc.*—8. *Hesperiae ;* put for *Italiae.* Consult note on *Ode* i. xxxvi. 4.—9. *Monaeses et Pacori manus;* alluding to two Parthian commanders who had proved victorious over the Romans. Monaeses, more commonly known by the name of Surena, is the same that defeated Crassus. Pacorus was the son of Orodes, the Parthian monarch, and defeated Didius Saxa, the lieutenant of Marc Antony.—10. *Non auspicatos contudit impetus.* " Have crushed our inauspicious efforts."—11. *Et adjecisse praedam*, &c. " And proudly smile in having added the spoils of Romans to their military ornaments of scanty size before." By *torques* are meant, among the Roman writers, golden chains, which went round the neck, bestowed as military rewards. The term is here applied in a general sense to the Parthians, while the epithet *exiguis* implies the inferior military fame of this nation previous to their victories over the Romans.

13—15. 13. *Occupatam seditionibus.* " Embroiled in civil dissensions." According to the poet, the weakness consequent on disunion had almost given the capital over into the hands of its foes.—14. *Dacus et Aethiops ;* an allusion to the approaching conflict between Augustus and Antony. By the term *Aethiops* are meant the Egyptians generally.

Hic classe formidatus, ille
Missilibus melior sagittis.

Fecunda culpae saecula nuptias
Primum inquinavere, et genus, et domos:
Hoc fonte derivata clades
In patriam populumque fluxit.

Motus doceri gaudet Ionicos
Matura virgo, et fingitur artibus:
Jam nunc et incestos amores
De tenero meditatur ungui.

Mox juniores quaerit adulteros
Inter mariti vina; neque eligit,
Cui donet impermissa raptim
Gaudia, luminibus remotis;

Sed jussa coram non sine conscio
Surgit marito, seu vocat institor,
Seu navis Hispanae magister,
Dedecorum pretiosus emtor.

Non his juventus orta parentibus
Infecit aequor sanguine Punico,
Pyrrhumque et ingentem cecīdit
Antiochum, Hannibalemque dirum:

As regards the Dacians, Dio Cassius (li. 22) states that they had sent ambassadors to Augustus, but, not obtaining what they wished, had thereupon inclined to the side of Antony. According to Suetonius (*Vit. Aug.* 21) their incursions were checked by Augustus, and three of their leaders slain.—17. *Nuptias inquinavere.* "Have polluted the purity of the nuptial compact." Compare the account given by Heineccius of the Lex Julia, "*De adulterio*," and the remarks of the same writer relative to the laws against this offence prior to the time of Augustus. (*Antiq. Rom.* lib. 4. tit. 18. § 51. *ed. Haubold*, p. 782.) Consult also Suetonius, *Vit. Aug.* 34.—20. *In patriam populumque.* The term *patriam* contains an allusion to public calamities, while *populum*, on the other hand, refers to such as are of a private nature, the loss of property, of rank, of character, &c.—21. *Motus Ionicos.* The dances of the Ionians were noted for their wanton character.—22. *Fingitur artibus.* "Is trained up to seductive arts." *Artibus* is the dative by a Graecism, for *ad artes.*—24. *De tenero ungui.* "From her very childhood."—33. *His parentibus.* "From parents such as these."—35. *Cecidit.* "Smote." —37. *Rusticorum militum.* The best portion of the Roman troops were obtained from the rustic tribes, as being most inured to toil.—38.

Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
  Versare glebas, et severae
    Matris ad arbitrium recisos

Portare fustes, sol ubi montium
Mutaret umbras et juga demeret
  Bobus fatigatis, amicum
    Tempus agens abeunte curru.

Damnosa quid non imminuit dies!
Aetas parentum, pejor avis, tulit
  Nos nequiores, mox daturos
    Progeniem vitiosiorem.

CARMEN VII.

AD ASTERIEN.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii,
  Thyna merce beatum,
    Constantis juvenem fide,

Gygen? Ille Notis actus ad Oricum
Post insana Caprae sidera, frigidas

Sabellis ligonibus. The simple manners of earlier times remained longest in force among the Sabines and the tribes descended from them. —42. *Et juga demeret*, &c. Compare the Greek terms βούλυσις and βουλυτός.—44. *Agens.* "Bringing on." Restoring.—45. *Damnosa dies.* "Wasting time." *Dies* is most commonly masculine when used to denote a particular day, and feminine when it is spoken of the duration of time.

Ode VII.—Addressed to Asterie, and exhorting her to continue faithful to the absent Gyges, and beware of the addresses of her neighbour Enipeus.

1—32. 1. *Candidi Favonii.* "The fair breezes of Spring." The epithet *candidi* is here applied to the breezes of Spring, from their dispelling the dark clouds and storms of winter.—3. *Thyna merce beatum.* "Enriched with Bithynian merchandise."—4. *Fide.* The old form of the genitive for *fidei.*—5. *Oricum.* A town and harbour of Epirus, not far from Apollonia and the mouth of the Aous. It was much frequented by the Romans in their communication with Greece, being very conveniently situated for that purpose from its proximity to Hydruntum and Brundisium.—6. *Post insana Caprae sidera.* "After the raging stars

Noctes non sine multis
Insomnis lacrimis agit.
Atqui sollicitae nuntius hospitae,
Suspirare Chloën, et miseram tuis
Dicens ignibus uri,
Tentat mille vafer modis.
Ut Proetum mulier perfida credulum
Falsis impulerit criminibus, nimis
Casto Bellerophonti
Maturare necem, refert.
Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens:
Et peccare docentes
Fallax historias movet:
Frustra: nam scopulis surdior Icarî
Voces audit adhuc integer. At, tibi
Ne vicinus Enipeus
Plus justo placeat, cave:
Quamvis non alius flectere equum sciens
Aeque conspicitur gramine Martio,
Nec quisquam citus aeque
Tusco denatat alveo.

of the Goat have risen." *Capra* is a star of the first magnitude, in the shoulder of *Auriga ;* two smaller stars, in his left hand, mark the *Haedi* or Kids. Both the rising and setting of *Capra* were attended by storms. The allusion, however, is here to its rising, since its setting took place in that part of the year (Calends of January) when the sea was closed against navigation.—9. *Hospitae ;* referring to Chloë.—10. *Tuis ignibus.* "With the same love that thou hast for him."—13. *Mulier perfida.* "His false spouse;" alluding to Antea, as Homer calls the wife of Proetus, or Sthenoboea, as others give the name.—14. *Falsis criminibus.* "By false accusations."—17. *Paene datum Pelea Tartaro.* "That Peleus narrowly escaped death." The story of Peleus is similar in many respects to that of Bellerophon. Consult, as to both, Lempriere's *Class. Dict. ed. Anthon,* 1833.—18. *Magnessam Hippolyten.* Acastus, the husband of Hippolyte, was king of Magnesia in Thessaly. Hence the epithet *Magnessam* in the text. Apollodorus calls the female in question Astydamea.—19. *Peccare docentes historias movet.* "Recounts pieces of history that are merely the lessons of vice."—21. *Icarî ;* for *Icarii.* Understand *maris.*—22. *Integer.* "Uncorrupted."—25. *Flectere ;* a Graecism for *flectendi.*—26. *Aeque conspicitur.* "Is equally

Prima nocte domum claude: neque in vias
Sub cantu querulae despice tibiae:
Et te saepe vocanti
Duram difficilis mane.

CARMEN VIII.

AD MAECENATEM.

Martiis coelebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo
Cespite vivo,
Docte sermones utriusque linguae?
Voveram dulces epulas et album
Libero caprum, prope funeratus
Arboris ictu.
Hic dies anno redeunte festus
Corticem adstrictum pice demovebit

conspicuous."—28. *Tusco alveo;* alluding to the Tiber, which rises in Etruria. In reading this line, pronounce *alveo* as if written *alv-yo.*—32. *Duram.* "Cruel."—*Difficilis.* "Inflexible."

Ode VIII.—Horace had invited Maecenas to attend a festal celebration on the Calends of March. As the Matronalia took place on this same day, the poet very naturally anticipates the surprise of his friend on the occasion. "Wonderest thou, Maecenas, what I, an unmarried man, have to do with a day kept sacred by the matrons of Rome? On this very day my life was endangered by the falling of a tree, and its annual return always brings with it feelings of grateful recollection for my providential deliverance."

1—10. 1. *Martiis coelebs,* &c. "Maecenas, learned in the antiquities of Greece and Rome, dost thou wonder what I, an unmarried man, intend to do on the Calends of March; what these flowers mean, and this censer," &c. *Sermones* answers here, in some respect, to the Greek *μύθους,* while by *utraque lingua* are meant, literally, the Greek and Roman tongues.—7. *Libero.* In a previous ode (ii. xvii. 27) the bard attributes his preservation to Faunus, but now Bacchus is named as the author of his deliverance. There is a peculiar propriety in this. Bacchus is not only the protector of poets, but also, in a special sense, one of the gods of the country and of gardens, since to him are ascribed the discovery and culture of the vine and of apples. (Theocr. ii. 120; Warton *ad loc.*; Athenaeus, iii. 23.)—9. *Dies festus.* Consult note on *Ode* ii. iii. 6.—10. *Corticem adstrictum,* &c. "Shall remove the cork secured with pitch, from the jar which began to drink in the smoke in

Amphorae fumum bibere institutae
Consule Tullo.

Sume, Maecenas, cyathos amici
Sospitis centum, et vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor et ira.

Mitte civiles super Urbe curas:
Occidit Daci Cotisonis agmen:
Medus infestus sibi luctuosis
Dissidet armis:

Servit Hispanae vetus hostis orae,
Cantaber, sera domitus catena:
Jam Scythae laxo meditantur arcu
Cedere campis.

the consulship of Tullus." *Amphorae*, the dative, is put by a Graecism for *ab amphora*. As regards the shape of the ancient *amphorae*, consult Henderson's *History of Wines*. When the wine-vessels were filled, and the disturbance of the liquor had subsided, the covers or stoppers were secured with plaster, or a coating of pitch mixed with the ashes of the vine, so as to exclude all communication with the external air. After this, the wines were mellowed by the application of smoke, which was prevented, by the ample coating of pitch or plaster on the wine-vessel, from penetrating so far as to vitiate the genuine taste of the liquor. Previously, however, to depositing the amphorae in the wine-vault or apotheca, it was usual to put upon them a label or mark indicative of the vintages, and of the names of the consuls in authority at the time, in order that, when they were taken out, their age and growth might be easily recognised. If by the consulship of Tullus, mentioned in the text, be meant that of L. Volcatius Tullus, who had M. Aemilius Lepidus for his colleague, A. U. C. 688, and if the present ode, as it would appear from verse 17. *seqq.*, was composed A. U. C. 734, the wine offered by Horace to his friend must have been more than forty-six years old.

13—25. 13. *Sume, Maecenas*, &c. "Drink, dear Maecenas, a hundred cups to the health of thy friend." A cup drained to the health, or in honour, of any individual, was styled, in the Latin idiom, *his* cup (*ejus poculum*); hence the language of the text, *cyathos amici.*—*Cyathos centum;* referring merely to a large number.—15. *Perfer in lucem.* "Prolong till day-light."—17. *Mitte civiles*, &c. "Dismiss those cares which, as a statesman, thou feelest for the welfare of Rome;" an allusion to the office of *Praefectus urbis*, which Maecenas held during the absence of Augustus in Egypt.—18. *Daci Cotisonis agmen.* The inroads of the Dacians, under their king Cotiso, were checked by Lentulus, the lieutenant of Augustus. (Suet. *Vit. Aug.* 21; Flor. iv. 12. 18.) Compare, as regards Dacia itself, the note on *Ode* I. xxxv. 9.—19.

Negligens, ne qua populus laboret
Parte, privatim nimium cavere,
Dona praesentis cape laetus horae, et
Linque severa.

CARMEN IX.

CARMEN AMOEBAEUM.

HORATIUS.

Donec gratus eram tibi,
Nec quisquam potior brachia candidae
Cervici juvenis dabat:
Persarum vigui rege beatior.

LYDIA.

Donec non aliam magis
Arsisti, neque erat Lydia post Chloën:

Medus infestus sibi. "The Parthians, turning their hostilities against themselves, are at variance in destructive conflicts." Cousult note on *Ode* I. xxvi. 3.—22. *Sera domitus catena.* "Subdued after a long-protracted contest." The Cantabrians were reduced to subjection by Agrippa, the same year in which this ode was composed, (A. U. C. 734,) after having resisted the power of the Romans in various ways, for more than two hundred years. Consult note on *Ode* II. vi. 2.—23. *Jam Scythae laxo,* &c. "The Scythians now think of retiring from our frontiers, with bow unbent." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni, whose inroads had been checked by Lentulus. Consult note on *Ode* II. ix. 23.—25. *Negligens ne qua,* &c. "Refraining, amid social retirement, from overweening solicitude, lest the people anywhere feel the pressure of evil, seize with joy the gifts of the present moment, and bid adieu for a time to grave pursuits." The common text has a comma after *laboret,* and in the 26th line, gives *Parce privatus nimium cavere.* The term *negligens* will then be joined in construction with *parce*, and *negligens parce* will then be equivalent to *parce* alone. "Since thou art a private person, be not too solicitous lest," &c. The epithet *privatus,* as applied by the poet to Maecenas, is then to be explained by a reference to the Roman usage, which designated all individuals, except the emperor, as *privati.* The whole reading, however, is decidedly bad. According to the lection adopted in our text, *negligens cavere* is a Graecism for *negligens cavendi.*

Ode IX.—A beautiful Amoebean ode, representing the reconciliation of two lovers.

2—24. 2. *Potior.* "More favoured."—3. *Dabat.* "Was accustomed to throw."—4. *Persarum vigui,* &c. "I lived happier than the

Multi Lydia nominis
Romana vigui clarior Ilia.

HORATIUS.

Me nunc Thressa Chloë regit,
Dulces docta modos, et citharae sciens:
Pro qua non metuam mori,
Si parcent animae fata superstiti.

LYDIA.

Me torret face mutua
Thurini Calais filius Ornyti:
Pro quo bis patiar mori,
Si parcent puero fata superstiti.

HORATIUS.

Quid? si prisca redit Venus,
Diductosque jugo cogit aëneo?
Si flava excutitur Chloë,
Rejectaeque patet janua Lydiae?

LYDIA.

Quamquam sidere pulchrior
Ille est, tu levior cortice, et improbo
Iracundior Adria:
Tecum vivere amem, tecum obeam libens.

CARMEN X.

AD LYCEN.

Extremum Tanain si biberes, Lyce,
Saevo nupta viro; me tamen asperas

monarch of the Persians;" *i. e.* I was happier than the richest and most poweiful of kings.—5. *Aliam.* "For another."—7. *Multi nominis.* "Of distinguished fame."—8. *Ilia;* the mother of Romulus and Remus. —10. *Dulces docta modos,* &c. "Skilled in sweet measures, and mistress of the lyre."—12. *Animae superstiti.* "Her surviving soul."—13. *Torret face mutua.* "Burns with the torch of mutual love."—14. *Thurini Ornyti.* "Of the Thurian Ornytus." Thurium, or Thurii, was a city of Lucania, on the coast of the Sinus Tarentinus, erected by an Athenian colony, near the site of Sybăris, which had been destroyed by the forces of Crotona.—17. *Prisca Venus.* "Our old affection."—18. *Diductos.* "Us, long parted."—21. *Sidere pulchrior.* "Brighter in beauty than any star."—22. *Levior cortice.* "Lighter than cork;"

Projectum ante fores objicere incolis
Plorares Aquilonibus.

Audis quo strepitu janua, quo nemus
Inter pulchra satum tecta remugiat?
Sentis et positas ut glaciet nives
Puro numine Jupiter?

Ingratam Veneri pone superbiam,
Ne currente rota funis eat retro.
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.

O, quamvis neque te munera, nec preces,
Nec tinctus viola pallor amantium,
Nec vir Pieria pellice saucius
Curvat: supplicibus tuis

alluding to his inconstant and fickle disposition.—*Improbo.* "Stormy."—24. *Tecum vivere amem*, &c. "Yet with thee I shall love to live, with thee I shall cheerfully die." Supply *tamen*, as required by *quamquam*, which precedes.

Ode X.—A specimen of the songs called παρακλαυσίθυρα by the Greeks, and which answered in some respects to the modern serenade.

1—20. 1. *Extremum Tanain*, &c. "Didst thou drink, Lyce, of the far-distant Tanais;" *i. e.* wert thou a native of the Scythian wilds.—2. *Saevo nupta viro.* "Wedded to a barbarian husband."—3. *Incolis.* "Which have made that land the place of their abode." The poet means by the expressive term *incolis* to designate the northern blast as continually raging in the wilds of Scythia.—4. *Plorares.* "Thou wouldst regret."—5. *Nemus inter pulchra*, &c.; referring to the trees planted within the inclosure of the *impluvium.* This was a court-yard, or open space, in the middle of a Roman house, generally without any covering at the top, and surrounded on all sides by buildings: trees were frequently planted here, and more particularly the laurel.—7. *Sentis et positas*, &c. "And thou perceivest how Jove, by his pure influence, hardens the fallen snows;" *i. e.* and thou perceivest how the clear, dry air hardens the fallen snows.—10. *Ne currente rota*, &c. "Lest, while the wheel is revolving, the rope on a sudden fly back;" an allusion to some mechanical contrivance for raising heavy weights, and which consists of a wheel with a rope passing in a groove along its outer edge. Should the weight of the mass that is to be raised prove too heavy, the rope, unable to resist, snaps asunder and flies back, being drawn down by the body intended to be elevated. The application of this image to Lyce is pleasing and natural: "Be not too haughty and disdainful, lest thou fall on a sudden from thy present state, lest thou be abandoned by those who are now crowding around, a herd of willing slaves."—12. *Tyrrhenus parens.* The morals

Parcas, nec rigida mollior aesculo,
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
Coelestis patiens latus.

CARMEN XI.

AD LYDEN.

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque, Testudo, resonare septem
Callida nervis,

Nec loquax olim neque grata, nunc et
Divitum mensis et amica templis:
Dic modos, Lyde quibus obstinatas
Applicet aures.

Quae, velut latis equa trima campis,
Ludit exsultim, metuitque tangi,
Nuptiarum expers, et adhuc protervo
Cruda marito.

Tu potes tigres comitesque silvas
Ducere, et rivos celeres morari;
Cessit immanis tibi blandienti
Janitor aulae,

of the Etrurians, if we believe Theopompus, as cited by Athenaeus, (xii. 3,) were extremely corrupt.—14. *Tinctus viola.* As the Romans and Greeks were generally of a swarthy or olive complexion, their paleness was rather a yellowness than a whiteness.—15. *Pieria.* Consult note on *Ode* iii. iv. 40.—20. *Patiens.* "Able to endure."

Ode XI.—Addressed to Lyde, an obdurate fair one.

1—26. 1. *Te magistro.* "Under thy instruction."—2. *Amphion.* Amphion, son of Jupiter and Antiope, was fabled to have built the walls of Thebes by the music of his lyre, the stones moving of themselves into their destined places. Eustathius, however, ascribes this to Amphion conjointly with his brother Zethus.—3. *Testudo.* "O shell." Consult note on *Ode* i. x. 6.—*Resonare septem,* &c. "Skilled in sending forth sweet music with thy seven strings."—*Callida resonare* by a Graecism for *callida in resonando.*—5. *Nec loquax olim,* &c. "Once, neither vocal nor gifted with the power to please, now acceptable both to the tables of the rich and the temples of the gods."—10. *Ludit exsultim.*

Cerberus, quamvis furiale centum
Muniant angues caput, aestuetque
Spiritus teter saniesque manet
Ore trilingui.

Quin et Ixion Tityosque vultu
Risit invito: stetit urna paulum
Sicca, dum grato Danaï puellas
Carmine mulces.

Audiat Lyde scelus atque notas
Virginum poenas, et inane lymphae
Dolium fundo pereuntis imo,
Seraque fata,

Quae manent culpas etiam sub Orco.
Impiae, nam quid potuere majus?
Impiae sponsos potuere duro
Perdere ferro.

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendide mendax, et in omne virgo
Nobilis aevum

"Sports bounding along."—13. *Tu potes tigres*, &c.: an allusion to the legend of Orpheus.—*Comites.* "As thy companions;" *i. e.* in thy train.—15. *Blandienti.* "Soothing his anger by the sweetness of thy notes."—16. *Aulae.* "Of Pluto's hall." Orpheus descended with his lyre to the shades, for the purpose of regaining his Eurydice.—17. *Furiale caput.* "His every head like those of the Furies."—18. *Aestuet.* "Rolls forth its hot volumes."—19. *Teter.* "Deadly;" "Pestilential."—*Sanies.* "Poisonous matter."—22. *Stetit urna paulum*, &c. "The vase of each stood for a moment dry;" *i. e.* the Danaïdes ceased for a moment from their toil.—26. *Et inane lymphae*, &c. "And the vessel empty of water, from its escaping through the bottom." *Dolium* is here taken as a general term for the vessel, or receptacle, which the daughters of Danaus were condemned to fill, and the bottom of which, being perforated with numerous holes, allowed the water constantly to escape.

30—51. 30. *Nam quid potuere majus*, &c. "For what greater crime could they commit?" understand *scelus.*—33. *Una de multis;* alluding to Hypermnestra, who spared her husband Lynceus.—*Face nuptiali digna.* At the ancient marriages the bride was escorted from her father's house to that of her husband, amid the light of torches.—34. *Perjurum fuit in parentem*, &c. "Proved gloriously false to her perjured parent." The Danaïdes were bound by an oath, which their parent had

"Surge," quae dixit juveni marito,
"Surge, ne longus tibi somnus, unde
Non times, detur: socerum et scelestas
Falle sorores;

"Quae, velut nactae vitulos leaenae,
Singulos, eheu! lacerant. Ego, illis
Mollior, nec te feriam, neque intra
Claustra tenebo.

"Me pater saevis oneret catenis,
Quod viro clemens misero peperci:
Me vel extremos Numidarum in agros
Classe releget.

"I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus: I secundo
Omine: et nostri memorem sepulcro
Scalpe querelam."

CARMEN XII.

AD NEOBULEN.

Miserarum est, neque Amori dare ludum, neque dulci
Mala vino lavere: aut exanimari metuentes

imposed, to destroy their husbands on the night of their nuptials. Hypermnestra alone broke that engagement, and saved the life of Lynceus. The epithet *perjurum*, as applied to Danaus, alludes to his violation of good faith toward his sons-in-law.—35. *Virgo.* Consult Heyne, *ad Apollod.* ii. I. 5.—39. *Socerum et scelestas*, &c. "Escape by secret flight from thy father-in-law and my wicked sisters." *Falle* is here equivalent to the Greek λάθε.—41. *Nactae.* "Having got into their power."—44. *Neque intra claustra tenebo.* "Nor will I keep thee here in confinement;" *i. e.* nor will I keep thee confined in this thy nuptial chamber until others come and slay thee.—45. *Me pater saevis*, &c. Hypermnestra was imprisoned by her father, but afterwards, on a reconciliation taking place, was reunited to Lynceus.—51. *Memorem querelam.* "A mournful epitaph recording the story of our fate."

Ode XII.—The bard laments the unhappy fate of Neobule, whose affection for the young Hebrus had exposed her to the angry chidings of an offended relative.

1—10. 1. *Miserarum est.* "It is for unhappy maidens;" *i. e.* Unhappy are the maidens who, &c.— 2. *Lavere.* The stem conjuga-

Patruae verbera linguae. Tibi qualum Cythereae
Puer ales, tibi telas, operosaeque Minervae
Studium aufert, Neobule, Liparei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
Neque segni pede victus: catus idem per apertum
Fugientes agitato grege cervos jaculari, et
Celer arcto latitantem fructiceto excipere aprum.

CARMEN XIII.

AD FONTEM BANDUSIUM.

O fons Bandusiae, splendidior vitro,
Dulci digne mero, non sine floribus,
  Cras donaberis haedo,
    Cui frons turgida cornibus

Primis et Venerem et proelia destinat:
Frustra: nam gelidos inficiet tibi
  Rubro sanguine rivos
    Lascivi suboles gregis.

tion; the older form for *lavare*.—*Aut exanimari*, &c. "Or else to be half dead with alarm, dreading the lashes of an uncle's tongue;" *i. e.* or, in case they do indulge the tender passion, and do seek to lead a life of hilarity, to be constantly disquieted by the dread of some morose uncle who chances to be the guardian of their persons. The severity of uncles was proverbial. Compare Erasmus, *Chil.* p. 463. *ed Steph.* "*Ne sis patruus mihi*," and Ernesti, *Clav. Cic. s. v. Patruus.*—4. *Operosaeque Minervae studium.* "And all inclination for the labours of Minerva." Literally: "All affection for the industrious Minerva."—5. *Liparei.* "Of Lipara." Lipara, now *Lipari*, the largest of the Insulae Aeoliae, off the coasts of Italy and Sicily.—6. *Unctos humeros.* The ancients anointed themselves previously to their engaging in gymnastic exercises, and bathed after these were ended. The arrangement of the common text is consequently erroneous, in placing the line beginning with *Simul unctos* after *segni pede victus*.—7. *Bellerophonte;* alluding to the fable of Bellerophon and Pegasus.—8. *Catus jaculari.* A Graecism for *catus jaculandi.*—*Celer arcto latitantem*, &c. "Active in surprising the boar that lurks amid the deep thicket." *Celer excipere* for *celer in excipiendo* or *ad excipiendum.*

Ode XIII.—A sacrifice is promised to the fountain of Bandusia, and an immortalising in verse.

1—15. 1. *O fons Bandusiae.* The true form of the name is here given. The common text has *Blandusiae.* The Bandusian fount was

Te flagrantis atrox hora Caniculae
Nescit tangere: tu frigus amabile
Fessis vomere tauris
Praebes, et pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae.

CARMEN XIV.

AD ROMANOS.

HERCULIS ritu modo dictus, o Plebs!
Morte venalem petiisse laurum,
Caesar Hispana repetit Penates
Victor ab ora.

situate within the precincts of the poet's Sabine farm, and not far from his dwelling.—*Splendidior vitro.* "Clearer than glass."—3. *Donaberis.* "Thou shalt be gifted;" *i. e.* in sacrifice.—6. *Frustra;* sc. aetas eum Veneri et proeliis destinat.—*Nam gelidos inficiet,* &c. The altars on which sacrifices were offered to fountains were placed in their immediate vicinity, and constructed of turf.—9. *Te flagrantis atrox,* &c. "Thee the fierce season of the blazing dog-star does not affect;" literally, "knows not how to affect." Consult note on *Ode* I. xvii. 7.—13. *Fies nobilium tu quoque fontium.* "Thou shalt become one of the famous fountains." By the *nobiles fontes* are meant Hippocrene, Dirce, Arethusa, &c. The construction *fies nobilium fontium* is imitated from the Greek.—14. *Me dicente.* "While I tell of," *i. e.* while I celebrate in song.—15. *Loquaces lymphae tuae.* "Thy prattling waters."

ODE XIV.—On the expected return of Augustus from his expedition against the Cantabri. The poet proclaims a festal day in honour of so joyous an event; and while the consort and the sister of Augustus, accompanied by the Roman females, are directed to go forth and meet their prince, he himself proposes to celebrate the day at his own abode with wine and festivity.

What made the return of the emperor peculiarly gratifying to the Roman people was the circumstance of his having been attacked by sickness during his absence, and confined for a time at the city of Tarraco.

1—6. 1. *Herculis ritu,* &c. "Augustus, O Romans, who so lately was said, after the manner of Hercules, to have sought for the laurel to be purchased only with the risk of death, now," &c. The conquests of Augustus over remote nations are here compared with the labours of the fabled Hercules; and as the latter, after the overthrow of Geryon, returned in triumph from Spain to Italy, so Augustus now comes from

Unico gaudens mulier marito
Prodeat, justis operata divis;
Et soror clari ducis, et decorae
Supplice vitta

Virginum matres, juvenumque nuper
Sospitum. Vos o pueri, et puellae
Jam virûm expertes, male nominatis
Parcite verbis.

Hic dies vere mihi festus atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente
Caesare terras.

I, pete unguentum, puer, et coronas,
Et cadum Marsi memorem duelli,
Spartacum si quâ potuit vagantem
Fallere testa.

the same distant quarter victorious over his barbarian foes. The expression *morte venalem petiisse laurum*, refers simply to the exposure of life in the achieving of victory. Compare the remark of Acron: "*Mortis contemptu laus victoriae quaeritur et triumphi.*"—5. *Unico gaudens mulier marito*, &c. "Let the consort who exults in a peerless husband, go forth to offer sacrifices to the just deities of heaven." The allusion is to Livia, the consort of Augustus. As regards the passage itself, two things are deserving of attention: the first is the use of *unico* in the sense of *praestantissimo*, on which point consult Heinsius, *ad Ovid. Met.* iii. 454; the second is the meaning we must assign to *operata*, which is here taken by a poetic idiom for *ut operetur*. On this latter subject compare Tibullus, II. i. 9, *ed. Heyne;* Virgil, *Georg.* i. 335, *ed. Heyne;* and the comments of Mitscherlich and Döring on the present passage.—6. *Justis divis*. The gods are here styled "just," from their granting to Augustus the success which his valour deserved. This, of course, is mere flattery. Augustus was never remarkable either for personal bravery or military talents.

7—28. 7. *Soror clari ducis*. Octavia, the sister of Augustus.—*Decorae supplice vitta*. "Bearing, as becomes them, the suppliant fillet." According to the scholiast on Sophocles, (*Oed. Tyr.* 3,) petitioners among the Greeks usually carried boughs wrapped around with fillets of wool. Sometimes the hands were covered with these fillets, not only among the Greeks, but also among the Romans.—9. *Virginum*. "Of the young married females," whose husbands were returning in safety from the war. Compare, as regards this usage of *virgo, Ode* II. viii. 23; Virg. *Ecl.* vi. 47; Ovid. *Her.* i. 115.—*Nuper;* referring to the recent termination of the Cantabrian conflict.—10. *Vos o pueri*, &c. "Do you, ye boys, and yet-unmarried damsels, refrain from ill-omened words."

Dic et argutae properet Neaerae
Myrrheum nodo cohibere crinem:
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium et rixae cupidos protervae:
Non ego hoc ferrem, calidus juventa,
Consule Planco.

CARMEN XV.

AD CHLORIN.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuae,
Famosisque laboribus:
Maturo propior desine funeri
Inter ludere virgines,
Et stellis nebulam spargere candidis.

Some editions read *expertae*, and make *virum* the accusative, by which lection *puellae jam virum expertae* is made to refer to those but lately married.—14. *Tumultum.* The term *tumultus* properly denotes a war in Italy or an invasion by the Gauls. It is here, however, taken for any dangerous war either at home or in the vicinity of Italy.—17. *Pete unguentum et coronas.* Consult note on *Ode* I. xvii. 27.—18. *Et cadum Marsi*, &c. "And a cask that remembers the Marsian war;" *i. e.* a cask containing old wine made during the period of the Marsian or Social war. This war prevailed from A. U. C. 660 to 662; and if the present ode was written A. U. C. 730, as is generally supposed, the contents of the cask must have been from sixty-seven to sixty-nine years old. —19. *Spartacum si quâ*, &c. "If a vessel of it has been able in any way to escape the roving Spartacus." With *quâ* understand *ratione*. *Qua* for *aliqua*, in the nominative, violates the metre. Spartacus was the leader of the gladiators in the Servile war.—21. *Argutae.* "The sweet-singing."—22. *Myrrheum.* "Perfumed with myrrh." Some commentators erroneously refer this epithet to the dark colour of the hair.— 27. *Hoc;* alluding to the conduct of the porter.—*Ferrem;* for *tulissem*. 28. *Consule Planco.* Plancus was consul with M. Aemilius Lepidus, A. U. C. 711, at which period Horace was about twenty-three years of age.

Ode XV.—The poet advises Chloris, now in her old age, to pursue employments more consistent with her years.

2—15. 2. *Fige modum.* "Set bounds."—3. *Famosis.* "Infamous."—6. *Et stellis nebulam*, &c. "And to diffuse a cloud amid those brilliant stars;" *i. e.* to spread the dark cloud of age and deformity

Non, si quid Pholoën satis,
Et te, Chlori, decet: filia rectius
Expugnat juvenum domos,
Pulso Thyias uti concita tympano.
Illam cogit amor Nothi
Lascivae similem ludere capreae:
Te lanae prope nobilem
Tonsae Luceriam, non citharae, decent,
Nec flos purpureus rosae,
Nec poti, vetulam, faece tenus cadi.

CARMEN XVI.

AD MAECENATEM.

Inclusam Danaën turris aënea,
Robustaeque fores, et vigilum canum
Tristes excubiae munierant satis
Nocturnis ab adulteris,

Si non Acrisium, virginis abditae
Custodem pavidum, Jupiter et Venus
Risissent: fore enim tutum iter et patens
Converso in pretium deo.

amid those bright stars of youth and beauty.—10. *Thyias.* "The female Bacchant." Compare *Ode* II. xix. 9.—14. *Luceriam.* Luceria was a city of Apulia, in the interior of Daunia, and about twelve miles to the south-west of Arpi: it was noted for the excellence of its wool. The modern name of the place is *Lucera.*—15. *Nec flos purpureus rosae;* alluding to the garlands worn at entertainments.

Ode XVI.—This piece turns on the poet's favourite topic, that happiness consists not in abundant possessions, but in a contented mind.

1—19. 1. *Inclusam Danaën.* The story of Danaë and Acrisius is well known.—*Turris aënea.* Apollodorus merely mentions a brasen chamber, constructed underground, in which Danaë was immured. (ii. 4. 1.) Later writers make this a tower, and some represent Danaë as having been confined in a building of this description when about to become a mother. (Heyne *ad Apollod. l. c.*)—3. *Munierant;* for *muniissent.*—4. *Adulteris;* for *amatoribus.*—5. *Acrisium.* Acrisius was father of Danaë, and king of Argos in the Peloponnesus.—6. *Custodem pavidum;* alluding to his dread of the fulfilment of the oracle.—7. *Fore enim,* &c. Understand *sciebant.*—8. *Converso in pretium.* By the term *pretium* in the sense of *aurum,* the poet hints at the true solution of the fable, the bribery of the guards.—9. *Ire amat.* "Loves to

Aurum per medios ire satellites,
Et perrumpere amat saxa potentius
Ictu fulmineo! Concidit auguris
Argivi domus, ob lucrum

Demersa exitio. Diffidit urbium
Portas vir Macedo, et subruit aemulos
Reges muneribus. Munera navium
Saevos illaqueant duces.

Crescentem sequitur cura pecuniam,
Majorumque fames. Jure perhorrui
Late conspicuum tollere verticem,
Maecenas, equitum decus!

Quanto quisque sibi plura negaverit,
Ab dîs plura feret. Nil cupientium
Nudus castra peto, et transfuga divitum
Partes linquere gestio;

Contemtae dominus splendidior rei,
Quam si, quidquid arat impiger Appulus,
Occultare meis dicerer horreis,
Magnas inter opes inops.

make its way." *Amat* is here equivalent to the Greek φιλεῖ, and much stronger than the Latin *solet.*—10. *Saxa.* "The strongest barriers."—11. *Auguris Argivi;* alluding to the story of Amphiaraus and Eriphyle. 12. *Ob lucrum.* "From a thirst for gold."—14. *Vir Macedo.* Philip, father of Alexander. Compare the expression of Demosthenes, Μακεδὼν ἀνήρ. How much this monarch effected by bribery is known to all.—15. *Munera navium*, &c. Horace is thought to allude here to Menodorus, or Menas, who was noted for frequently changing sides in the war between Sextus Pompeius and the triumvirs.—16. *Saevos.* "Rough." Some, however, make *saevos* here equivalent to *fortes.*—17. *Crescentem sequitur*, &c. The connexion in the train of ideas is this: And yet powerful as gold is in triumphing over difficulties, and in accomplishing what perhaps no other human power could effect, still it must be carefully shunned by those who wish to lead a happy life, for "care ever follows after increasing riches, as well as the craving desire for more extensive possessions."—19. *Late conspicuum*, &c. "To raise the far conspicuous head;" *i. e.* to seek after the splendour and honours which wealth bestows on its votaries, and to make these the source of vainglorious boasting.

22—43. 22. *Plura;* for *tanto plura.*—*Nil cupientium*, &c. The rich and the contented are here made to occupy two opposite encampments.—23. *Nudus.* Best explained by a paraphrase: "Divested of

Purae rivus aquae, silvaque jugerum
Paucorum, et segetis certa fides meae,
Fulgentem imperio fertilis Africae
  Fallit. Sorte beatior,

Quamquam nec Calabrae mella ferunt apes,
Nec Laestrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis
  Crescunt vellera pascuis:

Importuna tamen Pauperies abest;
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
  Vectigalia porrigam,

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa. Bene est, cui Deus obtulit
  Parca, quod satis est, manu.

CARMEN XVII.

AD AELIUM LAMIAM.

Aeli, vetusto nobilis ab Lamo!
[Quando et priores hinc Lamias ferunt

every desire for more than fortune has bestowed."—24. *Linquere gestio.* "I take delight in abandoning."—25. *Contemtae dominus*, &c. "More conspicuous as the possessor of a fortune contemned by the great."—30. *Segetis certa fides meae.* "A sure reliance on my crop;" *i. e.* the certainty of a good crop.—31. *Fulgentem imperio*, &c. "Yield a pleasure unknown to him who is distinguished for his wide domains in fertile Africa." Literally, "escapes the observation of him, who," &c. *Fallit* is here used for the Greek λανθάνει. As regards the expression *fertilis Africae*, consult note on *Ode* I. i. 10.—32. *Sorte beatior.* "Happier in lot am I." Understand *sum.* The common text places a period after *beatior*, and a comma after *fallit:* a harsh and inelegant reading, if it even be correct Latin.—33. *Calabrae*, &c.; an allusion to the honey of Tarentum. Consult note on *Ode* II. vi. 14.—34. *Nec Laestrygonia Bacchus*, &c. "Nor the wine ripens for me in a Laestrygonian jar." An allusion to the Formian wine. *Formiae* was regarded by the ancients as having been the abode and capital of the Laestrygones.—35. *Gallicis pascuis.* The pastures of Cisalpine Gaul are meant.—37. *Importuna tamen*, &c. "Yet the pinching of contracted means is far away." Consult note on *Ode* I. xii. 43.—39. *Contracto melius*, &c. "I shall extend more wisely my humble income by contracting my desires, than if I were to join the realm of Alyattes to the Mygdonian

Denominatos, et nepotum
Per memores genus omne fastos

Auctore ab illo ducit originem,]
Qui Formiarum moenia dicitur
Princeps et innantem Marīcae
Litoribus tenuisse Lirim,

Late tyrannus: cras foliis nemus
Multis et alga litus inutili
Demissa tempestas ab Euro
Sternet, aquae nisi fallit augur

plains;" *i. e.* than if Lydia and Phrygia were mine. Alyattes was king of Lydia, and father of Croesus. As regards the epithet "Mygdonian," applied to Phrygia, consult note on *Ode* II. xii. 22.—43. *Bene est.* Understand *ei.* "Happy is the man on whom the Deity has bestowed with a sparing hand what is sufficient for his wants."

ODE XVII.—The bard, warned by the crow of to-morrow's storm, exhorts his friend Lamia to devote the day, when it shall arrive, to joyous banquets.

The individual to whom this ode is addressed had signalised himself in the war with the Cantabri as one of the lieutenants of Augustus. His family claimed descent from Lamus, son of Neptune, and the most ancient monarch of the Laestrygones, a people alluded to in the preceding ode (*v.* 34).

1—16. 1. *Vetusto nobilis,* &c. "Nobly descended from ancient Lamus."—2. *Priores hinc Lamias denominatos.* "That thy earlier ancestors of the Lamian line were named from him." We have included all from line 2 to 6 within brackets, as savouring strongly of interpolation, from its awkward position.—3. *Et nepotum,* &c. "And since the whole race of their descendants, mentioned in recording annals, derive their origin from him as the founder of their house." The *Fasti* were public registers of chronicles, under the care of the Pontifex Maximus and his college, in which were marked from year to year what days were *fasti* and what *nefasti.* In the Fasti were also recorded the names of the magistrates, particularly of the consuls, an account of the triumphs that were celebrated, &c. (Compare Sigonius, *Fasti Cons.*) Hence the splendour of the Lamian line in being often mentioned in the annals of Rome.—6. *Formiarum.* Consult note on *Ode* III. xvi. 34.—7. *Et innantem,* &c. "And the Liris, where it flows into the sea through the territory of Minturnae." The poet wishes to convey the idea that Lamus ruled, not only over Formiae, but also over the Minturnian territory. In expressing this, allusion is made to the nymph Marica, who had a grove and temple near Minturnae, and the words *Maricae litora* are used as a designation for the region around the city itself. Minturnae was a place of great antiquity, on the banks of the Liris, and only three or four miles from its mouth. The country around abounded with marshes. The nymph Marica is supposed by some to have been the

Annosa cornix. Dum potis, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri,
Cum famulis operum solutis.

CARMEN XVIII.

AD FAUNUM.

Faune, Nympharum fugientum amator,
Per meos fines et aprica rura
Lenis incedas, abeasque parvis
Aequus alumnis:
Si tener pleno cadit haedus anno,
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
Fumat odore.

mother of Latinus, and by others thought to have been Circe.—9. *Late tyrannus.* "A monarch of extensive sway."—12. *Aquae augur cornix.* Compare Ovid, *Amor.* ii. vi. 34. "*Pluviae graculus augur aquae.*" —13. *Annosa.* Hesiod (*Fragm.* 50) assigns to the crow, for the duration of its existence, nine ages of men. (*Poet. Min. ed. Gais.* vol. i. p. 189.)—*Dum potis.* Understand *es.*—14. *Cras Genium mero,* &c. "On the morrow, thou shalt honour thy genius with wine." According to the popular belief of antiquity, every individual had a genius (δαίμων) or tutelary spirit, which was supposed to take care of the person during the whole of life.—16. *Operum solutis.* "Released from their labours." A Graecism for *ab opere solutis.*

Ode XVIII.—The poet invokes the presence of Faunus, and seeks to propitiate the favour of the god toward his fields and flocks. He then describes the rustic hilarity of the day, made sacred, at the commencement of winter, to this rural divinity.—Faunus had two festivals (*Faunalia*): one on the Nones (5th) of December, after all the produce of the year had been stored away, and when the god was invoked to protect it, and to give health and fecundity to the flocks and herds; and another in the beginning of the Spring, when the same deity was propitiated by sacrifices, that he might preserve and foster the grain committed to the earth. This second celebration took place on the Ides (13th) of February.

1—15. 1. *Faune.* Consult note on *Ode* i. xvii. 2.—3. *Lenis incedas.* "Mayest thou move benignant."—*Abeasque parvis,* &c. "And mayest thou depart propitious to the young offspring of my flocks." The poet invokes the favour of the god on the young of his flocks, as being more exposed to the casualties of disease.—5. *Pleno anno.* "At the close of every year."—7. *Vetus ara.* On which sacrifices have been made to Faunus for many a year. A pleasing memorial of the piety of

Ludit herboso pecus omne campo,
Quum tibi Nonae redeunt Decembres:
Festus in pratis vacat otioso
Cum bove pagus:
Inter audaces lupus errat agnos:
Spargit agrestes tibi silva frondes:
Gaudet invisam pepulisse fossor
Ter pede terram.

CARMEN XIX.

AD TELEPHUM.

QUANTUM distet ab Inacho
Codrus, pro patria non timidus mori,

the bard.—10. *Nonae Decembres.* Consult Introductory Remarks.—11. *Festus in pratis,* &c. "The village, celebrating thy festal day, enjoys a respite from toil in the grassy meads, along with the idle ox."—13. *Inter audaces,* &c.; alluding to the security enjoyed by the flocks, under the protecting care of the god.—14. *Spargit agrestes,* &c. As in Italy the trees do not shed their leaves until December, the poet converts this into a species of natural phenomenon in honour of Faunus, as if the trees, touched by his divinity, poured down their leaves to cover his path. It was customary among the ancients, to scatter leaves and flowers on the ground in honour of distinguished personages. Compare Virgil, *Eclog.* v. 40. "*Spargite humum foliis.*"—15. *Gaudet invisam,* &c.; an allusion to the rustic dances which always formed part of the celebration.

ODE XIX.—A party of friends, among whom was Horace, intended to celebrate, by a feast of contribution (ἔρανος), the recent appointment of Murena to the office of augur. Telephus, one of the number, was conspicuous for his literary labours, and had been for some time occupied in composing a history of Greece. At a meeting of these friends, held as a matter of course in order to make arrangements for the approaching banquet, it may be supposed that Telephus, wholly engrossed with his pursuits, had introduced some topic of an historical nature, much to the annoyance of the bard. The latter, therefore, breaks out, as it were, with an exhortation to his companion, to abandon matters so foreign to the subject under discussion, and attend to things of more immediate importance. Presently, fancying himself already in the midst of the feast, he issues his edicts as symposiarch, and regulates the number of cups to be drunk in honour of the Moon, of Night, and of the augur Murena. Then, as if impatient of delay, he bids the music begin, and orders the roses to be scattered. The ode terminates with a gay allusion to Telephus.

1—11. 1. *Inacho.* Consult note on *Ode* II. iii. 21.—2. *Codrus.* The last of the Athenian kings. If we believe the received chronology,

Narras, et genus Aeaci,
  Et pugnata sacro bella sub Ilio:
Quo Chium pretio cadum
  Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
  Pelignis caream frigoribus, taces.
Da Lunae propere novae,
  Da Noctis mediae, da, puer, auguris
Murenae: tribus aut novem
  Miscentor cyathis pocula commodis.
Qui Musas amat impares,
  Ternos ter cyathos attonitus petet

Inachus founded the kingdom of Argos about 1856 B. C. and Codrus was slain about 1070 B. C. The interval therefore will be 786 years.—3. *Genus Aeaci.* The Aeacidae, or descendants of Aeacus, were Peleus, Telamon, Achilles, Teucer, Ajax, &c.—5. *Chium cadum.* "A cask of Chian wine." The Chian is described by some ancient writers as a thick luscious wine; and that which grew on the craggy heights of Ariusium, extending three hundred stadia along the coast, is extolled by Strabo, as the best of the Greek wines.—6. *Mercemur.* "We may buy."—*Quis aquam temperet ignibus;* alluding to the hot drinks so customary among the Romans.—7. *Quota.* Supply *hora.*—8. *Pelignis caream frigoribus.* "I may fence myself against the pinching cold;" *i. e.* cold as piercing as that felt in the country of the Peligni. The territory of the Peligni was small and mountainous, and was separated from that of the Marsi, on the west, by the Apennines. It was noted for the coldness of its climate.—9. *Da Lunae propere novae,* &c. "Boy, give me quickly a cup in honour of the new moon." Understand *poculum*, and consult note on *Ode* III. viii. 13.—11. *Tribus aut novem,* &c. "Let our goblets be mixed with three or with nine cups, according to the temperaments of those who drink." In order to understand this passage, we must bear in mind, that the *poculum* was the goblet out of which each guest drank, while the *cyathus* was a small measure used for diluting the wine with water, or for mixing the two in certain proportions. Twelve of these *cyathi* went to the *sextarius.* Horace, as symposiarch, or master of the feast, issues his edict, which is well expressed by the imperative form *miscentor*, and prescribes the proportions in which the wine and water are to be mixed on the present occasion. For the hard drinkers, therefore, among whom he classes the poets, of the twelve *cyathi* that compose the *sextarius*, nine will be of wine and three of water; while for the more temperate, for those who are friends to the Graces, the proportion on the contrary will be nine *cyathi* of water to three of wine. In the numbers here given there is more or less allusion to the mystic notions of the day, as both three and nine were held sacred.

13—26. 13. *Musas impares.* "The Muses uneven in number."—14. *Attonitus vates.* "The enraptured bard."—18. *Berecyntiae.* Con-

Vates: tres prohibet supra
Rixarum metuens tangere Gratia,
Nudis juncta sororibus.
Insanire juvat: cur Berecyntiae
Cessant flamina tibiae?
Cur pendet tacita fistula cum lyra?
Parcentes ego dexteras
Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus
Et vicina seni non habilis Lyco.
Spissa te nitidum coma,
Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
Me lentus Glycerae torret amor meae.

CARMEN XX.

AD PYRRHUM.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paulo fugies inaudax
Proelia raptor:

Quum per obstantes juvenum catervas
Ibit insignem repetens Nearchum:
Grande certamen, tibi praeda cedat
Major an illi.

sult note on *Ode* I. xxx. 5. The Berecyntian or Phrygian flute was of a crooked form, whence it is sometimes called *cornu*.—21. *Parcentes dexteras*. "Delaying hands." With *parcentes* understand *deripere*, *i. e.* hands delaying to seize the instrument mentioned by the bard.—24. *Vicina*. "Our fair young neighbour."—*Non habilis*. "Ill suited." *i. e.* in point of years.—25. *Spissa te nitidum coma*, &c. The connexion is as follows: The old and morose Lycus fails, as may well be expected, in securing the affections of her to whom he is united. But thee, Telephus, in the bloom of manhood, thy Rhode loves, because her years are matched with thine.—26. *Puro*. "Bright."

Ode XX.—Addressed to Pyrrhus.

1—15. 1. *Moveas*. "Thou art trying to remove." Put for *amoveas*.—3. *Inaudax*. Equivalent to *timidus*.—6. *Insignem*. Equivalent to *pulchrum*, *forma* being understood.—7. *Grande certamen*. Put in apposition with *Nearchum*. "About to prove the cause of a fearful

Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos,
Arbiter pugnae posuisse nudo
Sub pede palmam

Fertur, et leni recreare vento
Sparsum odoratis humerum capillis;
Qualis aut Nireus fuit, aut aquosa
Raptus ab Ida.

CARMEN XXI.

AD AMPHORAM.

O NATA mecum consule Manlio,
Seu tu querelas, sive geris jocos,
Seu rixam et insanos amores,
Seu facilem pia, Testa, somnum;

contest."—9. *Interim, dum tu*, &c. This at first view appears to clash with *inaudax* in the third line. That epithet, however, is applied to Pyrrhus, not in the commencement of the contest, but a little after (*paulo post*).—11. *Arbiter pugnae;* alluding to Nearchus.—*Posuisse nudo*, &c.; in allusion to his indifference as regards the issue of the contest.—13. *Leni recreare vento*, &c. According to the best commentators, the allusion is here to a *flabellum*, or fan, which the youth holds in his hand. This spoils, however, the beauty of the image.—15. *Nireus*. According to Homer, (*Il.* ii. 673,) the handsomest of the Greeks who fought against Troy, excepting Achilles.—*Aquosa raptus ab Ida;* alluding to Ganymede. As regards *aquosa*, compare the Homeric Ἴδη πολυπίδαξ, πιδήεσσα.

ODE XXI.—M. Valerius Messala Corvinus having promised to sup with the poet, the latter, full of joy at the expected meeting, addresses an amphora of old wine, which is to honour the occasion with its contents. To the praise of this choice liquor succeed encomiums on wine in general. The ode is thought to have been written A. U. C. 723, when Corvinus was in his first consulship.

1—11. 1. *O nata mecum*, &c. "O jar, whose contents were brought into existence with me during the consulship of Manlius." *Nata*, though joined in grammatical construction with *testa*, is to be construed as an epithet for the contents of the vessel. Manlius Torquatus was consul A. U. C. 689, and Messala entered on his first consulate A. U. C. 723; the wine therefore of which Horace speaks must have been thirty years old.—4. *Seu facilem pia, somnum.* "Or, with kindly feelings, gentle sleep." The epithet *pia* must not be taken in immediate construction with *testa*.—5. *Quocunque nomine.* Equivalent to *in quemcunque finem*. "for whatever end."—6. *Moveri digna bono die.* "Worthy of being moved on a festal day;" *i. e.* of being moved from thy place on

Quocunque laetum nomine Massicum
Servas, moveri digna bono die,
Descende, Corvino jubente
Promere languidiora vina.

Non ille, quamquam Socraticis madet
Sermonibus, te negliget horridus:
Narratur et prisci Catonis
Saepe mero caluisse virtus.

Tu lene tormentum ingenio admoves
Plerumque duro: tu sapientium
Curas et arcanum jocoso
Consilium retegis Lyaeo:

Tu spem reducis mentibus anxiis
Viresque: et addis cornua pauperi,
Post te neque iratos trementi
Regum apices, neque militum arma.

Te Liber, et, si laeta aderit, Venus,
Segnesque nodum solvere Gratiae,
Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

a day, like this, devoted to festivity.—7. *Descende.* The wine is to come down from the *horreum*, or ἀποθήκη. Consult note on *Ode* III. xxviii. 7.—8. *Languidiora.* "Mellowed by age."—9. *Quamquam Socraticis madet sermonibus.* "Though he is deeply imbued with the tenets of the Socratic school;" *i. e.* has drunk deep of the streams of philosophy. The term *madet* contains a figurative allusion to the subject of the ode.—10. *Sermonibus.* The method of instruction pursued by Socrates assumed the form of familiar conversation. The expression *Socraticis sermonibus*, however, refers more particularly to the tenets of the Academy; that school having been founded by Plato, one of the pupils of Socrates.—*Horridus.* "Sternly."—11. *Narratur et prisci Catonis*, &c. "Even the austere old Cato is related to have often warmed under the influence of wine." As regards the idiomatic expression *Catonis virtus*, consult note on *Ode* I. iii. 36. The reference is to the elder Cato, not to Cato of Utica; and the poet speaks merely of the enlivening effects of a cheerful glass.

13—23. 13. *Tu lene tormentum*, &c. "Thou frequently appliest gentle violence to a rugged temper;" *i. e.* thou canst subdue, by thy gentle violence, dispositions cast in the most rugged mould.—14. *Sapientium.* "Of the guarded and prudent."—15. *Jocoso Lyaeo.* "By the aid of sportive Bacchus."—18. *Et addis cornua pauperi.* "And addest confidence to him of humble means." *Pauper* implies a want,

CARMEN XXII.

AD DIANAM.

Montium custos nemorumque, Virgo,
Quae laborantes utero puellas
Ter vocata audis, adimisque leto,
Diva triformis:
Imminens villae tua pinus esto,
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.

CARMEN XXIII.

AD PHIDYLEN.

Coelo supinas si tuleris manus
Nascente Luna, rustica Phidyle,

not of the necessaries, but of the comforts of life. The expression *cornua addis* is one of a proverbial character. Consult note on *Ode* II. xix. 29.—19. *Post te.* "After tasting of thee."—20. *Apices.* "Tiaras." A particular allusion to the costume of Parthia and the East.—*Militum.* "Of foes in hostile array."—21. *Laeta.* "Propitious."—22. *Segnes nodum solvere.* "Slow to loosen the bond of union." A Graecism for *segnes ad solvendum nodum.* The mention of the Graces alludes here to the propriety and decorum that are to prevail throughout the banquet.—23. *Vivaeque lucernae.* "And the living lights."—*Producent.* "Shall prolong;" equivalent in fact to *convivium producent.*

Ode XXII.—The poet after briefly enumerating some of the attributes of Diana, consecrates to the goddess a pine-tree that shaded his rural abode, and promises a yearly sacrifice.

1—7. 1. *Montium custos,* &c. Compare *Ode* I. xxi. 5.—2. *Laborantes utero.* "Labouring with a mother's pangs."—*Puellas.* Equivalent to *juvenes uxores.* Compare *Ode* III. xiv. 10.—3. *Ter vocata.* In allusion to her triple designation, *Luna* in heaven, *Diana* on earth, and *Hecate* in the shades.—*Triformis.* "Of triple form." Consult preceding note.—5. *Imminens villae,* &c. "Let the pine that hangs over my villa be sacred to thee." *Tua* is here equivalent to *tibi sacra.* Compare Virgil, *Aen.* x. 423.—6. *Per exactos annos.* "At the close of every year." Compare *Ode* III. xviii. 5.—7. *Obliquum meditantis ictum.* Boars have their tusks placed in such a manner, that they can only bite obliquely or sideways.

Ode XXIII.—The bard addresses Phidyle, a resident in the country, whom the humble nature of her offerings to the gods had filled with

Si thure placaris et horna
Fruge Lares, avidaque porca:
Nec pestilentem sentiet Africum
Fecunda vitis, nec sterilem seges
Robiginem, aut dulces alumni
Pomifero grave tempus anno.
Nam, quae nivali pascitur Algido
Devota quercus inter et ilices,
Aut crescit Albanis in herbis,
Victima, pontificum securim
Cervice tinguet. Te nihil attinet
Tentare multa caede bidentium
Parvos coronantem marino
Rore deos fragilique myrto.

deep solicitude. He bids her be of good cheer, assuring her that the value of every sacrifice depends on the feelings by which it is dictated; and that one of the simplest and lowliest kind, if offered by a sincere and pious heart, is more acceptable to heaven than the most costly oblations.

1—20. 1. *Supinas manus.* "Thy suppliant hands;" literally, "thy hands with the palms turned upwards." This was the ordinary gesture of those who offered up prayers to the celestial deities.—2. *Nascente Luna.* "At the new moon;" *i. e.* at the beginning of every month. The allusion is to the old mode of computing by lunar months. —3. *Placaris.* The final syllable of this tense is common; here it is long.—*Et horna fruge.* "And with a portion of this year's produce." *Hornus* ("of this year's growth") is from the Greek *ὥρινος*, which is itself a derivative of *ὥρα*.—5. *Africum.* Consult note on *Ode* I. i. 15. Some commentators make the wind here mentioned identical with the modern *Sirocco.*—6. *Sterilem robiginem.* "The blasting mildew."—7. *Dulces alumni.* "The sweet offspring of my flocks." Compare *Ode* III. xviii. 3.—8. *Pomifero grave tempus anno.* "The sickly season in the autumn of the year." As regards the poetic usage by which *annus* is frequently taken in the sense of a part, not of the whole year, compare Virgil, *Eclog.* iii. 57; Horace, *Epod.* ii. 39; Statius, *Sylv.* I. iii. 8, &c.—9. *Nam, quae nivali*, &c. The construction is as follows: *Nam victima, diis devota, quae pascitur nivali Algido, inter quercus et ilices, aut crescit in Albanis herbis, tinget cervice secures pontificum.* The idea involved from the 9th to the 16th verse is this: The more costly victims shall fall for the public welfare; thou hast need of but few and simple offerings to propitiate for thee the favour of the gods.—*Algido.* Consult note on *Ode* I. xxi. 6.—11. *Albanis in herbis.* "Amid Alban pastures," alluding to the pastures around Mons Albanus and the ancient site of Alba Longa.—13. *Cervice.* "With the blood that streams from its wounded neck."—*Te nihil attinet*, &c. "It is unnecessary for thee, if thou

Immunis aram si tetigit manus,
Non sumtuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.

CARMEN XXIV.

Intactis opulentior
Thesauris Arabum et divitis Indiae,
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum,
Si figit adamantinos
Summis verticibus dira Necessitas

crown thy little Lares with rosemary and the pliant myrtle, to seek to propitiate their favour with the abundant slaughter of victims." The Lares stood in the atrium or hall of the dwelling. On festivals they were crowned with garlands, and sacrifices were offered to them. Consult note on *Ode* I. vii. 11.—16. *Fragili.* We have ventured to give the epithet *fragili* here the meaning of "pliant," though it is due to candour to state, that this signification of the term has been much disputed. Consult Mitscherlich *ad loc.*—18. *Non sumtuosa blandior hostia*, &c. "Not rendered more acceptable by a costly sacrifice, it is wont to appease," &c.; *i. e.* it appeases the gods as effectually as if a costly sacrifice were offered.—20. *Farre pio et saliente mica.* "With the pious cake and the crackling salt;" alluding to the salted cake, (*mola salsa*,) composed of bran or meal mixed with salt, which was sprinkled on the head of the victim.

Ode XXIV.—The bard inveighs bitterly against the luxury and licentiousness of the age, and against the unprincipled cupidity by which they were constantly accompanied. A contrast is drawn between the pure and simple manners of barbarian nations and the unbridled corruption of his countrymen, and Augustus is implored to save the empire by interposing a barrier to the inundation of vice.

1—15. 1. *Intactis opulentior*, &c. The construction is as follows: "*Licet, opulentior intactis thesauris Arabum et divitis Indiae, occupes omne Tyrrhenum et Apulicum mare tuis caementis*, tamen *si dira Necessitas figit*," &c. "Though wealthier than the yet unrifled treasures of the Arabians and of rich India, thou coverest with thy structures all the Tuscan and Apulian seas, still, if cruel Destiny once fixes her spikes of adamant in thy head, thou wilt not free thy breast from fear, thou wilt not extricate thy life from the snares of death." The epithet *intactus*, applied to the treasures of the East, refers to their being as yet free from the grasp of Roman power.—3. *Caementis.* The term *caementa* literally means "stones for filling up." Here, however, it refers to the structures reared on these artificial foundations.—4. *Tyrrhenum omne*, &c. The Tyrrhenian denotes the lower, the Apulian, the upper or Adriatic, sea.—6. *Summis verticibus.* The meaning which we have assigned to this expression

Clavos, non animum metu
  Non mortis laqueis expedies caput.
Campestres melius Scythae,
  Quorum plaustra vagas rite trahunt domos,
Vivunt, et rigidi Getae :
  Immetata quibus jugera liberas
Fruges et Cererem ferunt,
  Nec cultura placet longior annua:
Defunctumque laboribus
  Aequali recreat sorte vicarius.
Illic matre carentibus
  Privignis mulier temperat innocens:
Nec dotata regit virum
  Conjux, nec nitido fidit adultero:

is sanctioned by some of the best commentators, and is undoubtedly the true one. Dacier, however, and others, understand by it the tops or pinnacles of villas. Sanadon applies it in a moral sense to the rich and powerful, ("les fortunes les plus élevées,") while Bentley takes *verticibus* to denote the heads of spikes, so that *summis verticibus* will mean, according to him, "up to the very head;" and the idea intended to be conveyed by the poet will be, "sic clavos figit necessitas summis verticibus, ut nulla vi evelli possint."—9. *Campestres melius Scythae*, &c. "A happier life lead the Scythians, that roam along the plains, whose waggons drag, according to the custom of the race, their wandering abodes;" an allusion to the Scythian mode of living in waggons.—10. *Rite.* Compare the explanation of Döring: "*ut fert eorum mos et vitae ratio.*"—11. *Rigidi Getae.* "The hardy Getae." The Getae originally occupied the tract of country which had the Danube to the north, the range of Haemus to the south, the Euxine to the east, and the Crobyzian Thracians to the west. It was within these limits that Herodotus knew them. Afterwards, however, being dislodged, probably by the Macedonian arms, they crossed the Danube, and pursued their nomadic mode of life in the steppes between the Danube and the Tyras, or *Dniester.*—12. *Immetata jugera.* "Unmeasured acres," *i. e.* unmarked by boundaries; alluding to the land being in common.—*Liberas fruges et Cererem.* "A harvest free to all." *Cererem* is here merely explanatory of *fruges.*—14. *Nec cultura placet*, &c. "Nor does a culture longer than an annual one please them;" alluding to their annual change of abode. Compare Caesar's account of the Germans, *Bell. Gall.* vi. 22.—15. *Defunctumque laboribus*, &c. "And a successor, upon equal terms, relieves him who has ended his labours of a year."

17—40. 17. *Illic matre carentibus*, &c. "There the wife, a stranger to guilt, treats kindly the children of a previous marriage, deprived of a mother's care;" *i. e.* is kind to her motherless step-children.—19. *Dotata conjux.* "The dowered spouse."—20. *Nitido adultero.* "The

Dos est magna parentium
Virtus, et metuens alterius viri
Certo foedere castitas,
Et peccare nefas, aut pretium emori.
O quis, quis volet impias
Caedes et rabiem tollere civicam?
Si quaeret Pater Urbium
Subscribi statuis, indomitam audeat
Refrenare licentiam,
Clarus postgenitis, quatenus, heu nefas!
Virtutem incolumem odimus,
Sublatam ex oculis quaerimus invidi.
Quid tristes querimōniae,
Si non supplicio culpa reciditur?
Quid leges, sine moribus
Vanae, proficiunt, si neque fervidis
Pars inclusa caloribus
Mundi, nec Boreae finitimum latus,
Durataeque polo nives,
Mercatorem abigunt? horrida callidi

gay adulterer."—21. *Dos est magna parentium*, &c. A noble sentence, but requiring, in order to be clearly understood, a translation bordering upon paraphrase: "With them, a rich dowry consists in the virtue instilled by parental instruction, and in chastity, shrinking from the addresses of another, while it firmly adheres to the marriage compact, as well as in the conviction that to violate this compact is an offence against the laws of heaven, or that the punishment due to its commission is instant death."—27. *Pater Urbium subscribi statuis.* "To be inscribed on the pedestals of statues, as the Father of his country;" an allusion to Augustus, and to the title of *Pater Patriae* conferred on him by the public voice.—28. *Indomitam licentiam.* "Our hitherto ungovernable licentiousness."—30. *Clarus postgenitis.* "Illustrious for this to after-ages."—*Quatenus.* "Since."—31. *Virtutem incolumem.* "Merit, while it remains with us," *i. e.* illustrious men, while alive.—32. *Invidi.* Compare the remark of the scholiast, "*Vere enim per invidiam fit, ut boni viri, cum amissi sint, desiderentur.*"—34. *Culpa.* "Crime."—35. *Sine moribus.* "Without public morals to enforce them."—36. *Si neque fervidis*, &c.; an allusion to the torrid zone. Consult note on *Ode* i. xxii. 22.—38. *Nec Boreae finitimum latus.* "Nor the region bordering on the North."—39. *Polo.* The common text has *solo.*—40. *Horrida callidi*, &c. "If the skilful mariners triumph over the stormy seas? If narrow circumstances, now esteemed a great disgrace, bid us," &c

Vincunt aequora navitae?
Magnum pauperies opprobrium jubet
Quidvis et facere et pati,
Virtutisque viam deserit arduae?
Vel nos in Capitolium,
Quo clamor vocat et turba faventium,
Vel nos in mare proximum
Gemmas, et lapides, aurum et inutile,
Summi materiem mali,
Mittamus, scelerum si bene poenitet.
Eradenda cupidinis
Pravi sunt elementa: et tenerae nimis
Mentes asperioribus
Firmandae studiis. Nescit equo rudis
Haerere ingenuus puer,
Venarique timet; ludere doctior,
Seu Graeco jubeas trocho,
Seu malis vetita legibus alea:
Quum perjura patris fides
Consortem, socium fallat, et hospitem,

45—58. 45. *Vel nos in Capitolium*, &c. The idea intended to be conveyed is this: If we sincerely repent of the luxury and vice that have tarnished the Roman name, if we desire another and a better state of things, let us either carry our superfluous wealth to the Capitol and consecrate it to the gods, or let us cast it as a thing accursed into the nearest sea. The words *in Capitolium* are thought by some to contain a flattering allusion to a remarkable act on the part of Augustus, in dedicating a large amount of treasure to the Capitoline Jove. (Suet. *Vit. Aug.* 30.)—46. *Faventium.* "Of our applauding fellow-citizens."—47. *In mare proximum.* Things accursed were wont to be thrown into the sea, or the nearest running water.—49. *Materiem.* "The germs."—51. *Eradenda.* "Are to be eradicated."—52. *Tenerae nimis.* "Enervated by indulgence."—54. *Nescit equo rudis*, &c. "The free-born youth, trained up in ignorance of manly accomplishments, knows not how to retain his seat on the steed, and fears to hunt." Among the Romans, those who were born of parents that had always been free were styled *ingenui.*—57. *Graeco trocho.* The *trochus* (τροχός) was a circle of brass or iron, set round with rings, and with which young men and boys used to amuse themselves. It was borrowed from the Greeks, and resembled the modern hoop.—58. *Seu malis.* "Or, if thou prefer."—*Vetita legibus alea.* All games of chance were forbidden among the Romans, except at the celebration of the Saturnalia. These laws, however, were not strictly observed.

59—62. 59. *Perjura patris fides.* "His perjured and faithless

Indignoque pecuniam
  Haeredi properet. Scilicet improbae
Crescunt divitiae: tamen
  Curtae nescio quid semper abest rei.

CARMEN XXV.

AD BACCHUM.

Quo me, Bacche, rapis tui
  Plenum? Quae nemora? quos agor in specus,
Velox mente nova? Quibus
  Antris egregii Caesaris audiar
Aeternum meditans decus
  Stellis inserere et consilio Jovis?
Dicam insigne, recens, adhuc
  Indictum ore alio. Non secus in jugis

parents."—60. *Consortem, socium, et hospitem.* "His co-heir, his partner, and the stranger with whom he deals." We have here given the explanation of Bentley.—61. *Indignoque pecuniam*, &c. "And hastens to amass wealth for an heir unworthy of enjoying it."—62. *Scilicet improbae crescunt divitiae*, &c. "Riches, dishonestly acquired, increase, it is true; yet something or other is ever wanting to what seems an imperfect fortune in the eyes of its possessor."

Ode XXV.—A beautiful dithyrambic ode in honour of Augustus. The bard, full of poetic enthusiasm, fancies himself borne along amid woods and wilds to celebrate, in some distant cave, the praises of the monarch. Then, like another Bacchanalian, he awakes from the trance-like feelings into which he had been thrown, and gazes with wonder upon the scenes that lie before him. An invocation to Bacchus succeeds, and allusion is again made to the strains in which the praises of Augustus are to be poured forth to the world.

1—19. 1. *Tui plenum.* "Full of thee;" *i. e.* of thy inspiration.—3. *Velox mente nova.* "Moving swiftly under the influence of an altered mind." *Nova* refers to the change wrought by the inspiration of the god.—*Quibus antris*, &c. The construction is as follows: "*In quibus antris audiar meditans inserere*," &c.—5. *Meditans inserere.* "Essaying to enrol." *Meditans* refers to exercise and practice, on the part of the bard, before a full and perfect effort is publicly made.—6. *Consilio Jovis;* alluding to the twelve *Dii Consentes* or *Majores.*—7. *Dicam insigne*, &c. "I will send forth a lofty strain, new, as yet unuttered by other lips." The pleonastic turn of expression in *recens, adhuc indictum ore alio,* accords with the wild and irregular nature of the whole piece.—8. *Non secus in jugis*, &c. "So the Bacchanal, awakening from sleep, stands lost in stupid astonishment on the mountain-tops, beholding in the distance the Hebrus, and Thrace white with snow,

Exsomnis stupet Euias,
Hebrum prospiciens, et nive candidam
Thracen, ac pede barbaro
Lustratam Rhodopen. Ut mihi devio
Ripas et vacuum nemus
Mirari libet! O Naïadum potens
Baccharumque valentium
Proceras manibus vertere fraxinos:
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum,
O Lenaee! sequi deum
Cingentem viridi tempora pampino.

CARMEN XXVI.

AD VENEREM.

Vixi puellis nuper idoneus,
Et militavi non sine gloria:
Nunc arma defunctumque bello
Barbiton hic paries habebit,

and Rhodope traversed by barbarian foot." The poet, recovering from the strong influence of the god, and surveying with alarm the arduous nature of the theme to which he has dared to approach, compares himself to the Bacchante, whom the stern power of the deity that she serves has driven onward, in blind career, through many a strange and distant region. Awakening from the deep slumber into which exhausted nature had at length been compelled to sink, she finds herself, when returning recollection comes to her aid, on the remote mountain-tops, far from her native scenes, and gazes in silent wonder on the prospect before her; the dark Hebrus, the snow-clad fields of Thrace, and the chain of Rhodope rearing its summits to the skies. Few passages can be cited from any ancient or modern writer containing more of the true spirit of poetry.—10. *Hebrum.* The modern name of the Hebrus is the *Maritza.*—12. *Rhodopen.* Rhodope, now *Dervent,* was a Thracian chain, lying along the north-eastern borders of Macedonia.—12. *Ut mihi devio,* &c. "How it delights me, as I wander far from the haunts of men."—13. *Vacuum nemus.* "The lonely grove."—14. *O Naïadum potens,* &c. "O god of the Naiads, and of the Bacchantes, powerful enough to tear up," &c.—19. *O Lenaee.* "O God of the wine-press." The epithet *Lenaeus* comes from the Greek Ληναῖος, which is itself a derivative from ληνός, "a wine-press."—Mitscherlich well explains the concluding idea of this ode, which lies couched under the figurative language employed by the bard: "Ad argumentum carminis, si postrema transferas, erit: *Projectissimae quidem audaciae est, Augustum celebrare; sed alea jacta esto.*"

Laevum marinae qui Veneris latus
Custodit. Hic, hic ponite lucida
Funalia, et vectes, et harpas
Oppositis foribus minaces.

O quae beatam, diva, tenes Cyprum, et
Memphin carentem Sithonia nive,
Regina, sublimi flagello
Tange Chloën semel arrogantem.

CARMEN XXVII.

AD GALATEAM.

Impios parrae recinentis omen
Ducat, et praegnans canis, aut ab agro

Ode XXVI.—The bard, overcome by the arrogance and disdain of Chloë, resolves no longer to be led captive by the power of love.

1—11. 1. *Vixi puellis*, &c. The scene is laid in a part of the temple of Venus; and the bard, while uttering his invocation to the goddess, offers up to her his lyre, together with the "*funalia*," the "*vectes*," and the "*harpae*;" as a soldier, after the years of his military service are ended, consecrates his arms to the god of battles. It was customary with the ancients, when they discontinued any art, to offer up the instruments connected with it to the deity under whose auspices that art had been pursued.—3. *Arma*. What these were the poet himself mentions in the 7th verse.—*Defunctum bello*. "Discharged from the warfare of love." Compare Ovid. *Amor*. I. ix. 1. "*Militat omnis amans, et habet sua castra Cupido*."—5. *Laevum marinae*, &c. "Which guards the left side of sea-born Venus." The wall, on which he intends to hang the instruments of his revelry, is to the left of the statue of the goddess, and to the right of the worshippers as they enter the temple.—6. *Ponite*. Addressed to his attendants.—7. *Funalia*. "Torches," carried before the young to light them to the scene of their revels. The term properly denotes torches made of small ropes or cords, and covered with wax or tallow.—*Vectes*. "Bars," either of iron or wood, to force open their mistresses' doors if closed against them.—*Harpas*. "Swords," to be used against the doors if the *vectes* proved insufficient. They were well adapted for such a purpose, being heavy, short, and curved. We have here adopted Cunningham's reading. The common text has *arcus*, and Bentley suggests *securesque*.—9. *Beatam*. "Rich;" alluding to the flourishing commerce of the island.—13. *Memphin*. Memphis, a celebrated city of Egypt, on the left side of the Nile, and, according to D'Anville, about fifteen miles above the apex of the Delta. It was the capital after Thebes.—*Sithonia nive*. Consult note on *Ode* I. xviii. 9.—11. *Sublimi flagello*, &c. "Give one blow with uplifted lash to the arrogant Chloë;" *i. e.* chastise her with but one blow, and her arrogance will be humbled.

Rava decurrens lupa Lanuvino,
Fetaque vulpes:

Rumpat et serpens iter institutum,
Si per obliquum similis sagittae
Terruit mannos.—Ego cui timebo,
Providus auspex,

Antequam stantes repetat paludes
Imbrium divina avis imminentum,
Oscinem corvum prece suscitabo
Solis ab ortu.

Sis licet felix, ubicunque mavis,
At memor nostri, Galatea, vivas:
Teque nec laevus vetet ire picus,
Nec vaga cornix.

Ode XXVII.—Addressed to Galatea, whom the poet seeks to dissuade from a voyage which she intended to make during the stormy season of the year. The train of ideas is as follows: "I will not seek to deter thee from the journey on which thou art about to enter, by recounting evil omens; I will rather pray to the gods that no danger may come nigh thee, and that thou mayest set out under the most favourable auspices; yet, Galatea, though the auguries forbid not thy departure, think, I entreat, of the many perils which at this particular season are brooding over the deep. Beware lest the mild aspect of the deceitful skies lead thee astray, and lest, like Europa, thou become the victim of thy own imprudence." The poet then dwells upon the story of Europa, and with this the ode terminates.

1—15. 1. *Impios parrae*, &c. "May the ill-omened cry of the noisy screech-owl accompany the wicked on their way." The leading idea in the first three stanzas is as follows: Let evil omens accompany the wicked alone, and may those that attend the departure of her for whose safety I am solicitous, be favourable and happy ones.—2. *Agro Lanuvino.* Lanuvium was situate to the right of the Appian Way, on a hill commanding an extensive prospect towards Antium and the sea. As the Appian Way was the direct route to the port of Brundisium, the animal mentioned in the text would cross the path of those who travelled in that direction.—5. *Rumpat et serpens*, &c. "Let a serpent also interrupt the journey just begun, if, darting like an arrow athwart the way, it has terrified the horses."—7. *Mannus* means properly a small horse, or nag, and is thought to be a term of Gallic origin.—*Ego cui timebo*, &c. The construction is as follows: *Providus auspex, suscitabo prece illi, cui ego timebo, oscinem corvum ab ortu solis, antequam avis divina imminentum imbrium repetat stantes paludes.* "A provident augur, I will call forth by prayer, on account of her for whose safety I feel anxious, the croaking raven from the eastern heavens, before the bird that presages approaching rains shall revisit the standing pools."

Sed vides, quanto trepidet tumultu
Pronus Orion. Ego, quid sit ater
Adriae, novi, sinus, et quid albus
Peccet Iāpyx.

Hostium uxores puerique caecos
Sentiant motus orientis Austri, et
Aequoris nigri fremitum, et trementes
Verbere ripas.

Sic et Europe niveum doloso
Credidit tauro latus ; at scatentem
Belluis pontum mediasque fraudes
Palluit audax.

Among the Romans, birds that gave omens by their notes were called *Oscines*, and those from whose flight auguries were drawn received the appellation of *Praepetes*. The cry of the raven, when heard from the east, was deemed favourable.—10. *Imbrium divina avis imminentum.* The crow is here meant.—13. *Sis licet felix.* "Mayest thou be happy." The train of ideas is as follows: I oppose not thy wishes, Galatea, *It is permitted* thee, as far as depends on me, or on the omens which I am taking, *to be happy* wherever it may please thee to dwell.—15. *Laevus picus.* "A woodpecker on the left." When the Romans made omens on the left unlucky, as in the present instance, they spoke in accordance with the Grecian custom. The Grecian augurs, when they made observations, kept their faces towards the north; hence they had the east or lucky quarter of the heavens on their right hand, and the west on their left. On the contrary, the Romans, making observations with their faces to the south, had the east upon their left hand, and the west upon their right. Both *sinister* and *laevus* therefore have, when we speak *Romano more*, the meaning of lucky, fortunate, &c., and the opposite import when we speak *Graeco more.*

17—39. 17. *Quanto trepidet tumultu*, &c. "With what a loud and stormy noise the setting Orion hastens to his rest ;" *i. e.* what tempests are preparing to burst forth, now that Orion sets. Consult note on *Ode* I. xxviii. 21.—19. *Novi ;* alluding to his own personal experience. He knows the dangers of the Adriatic, because he has seen them.—*Et quid albus peccet Iapyx.* "And how deceitful the serene Iapyx is." As regards the epithet *albus*, compare *Ode* I. vii. 15 ; and with regard to the term *Iapyx*, consult note on *Ode* I. iii. 4.—21. *Caecos motus.* "The dark commotions."—24. *Verbere.* "Beneath the lashing of the surge ;" understand *fluctuum.*—25. *Sic.* "With the same rashness."—*Europe ;* the Greek form for *Europa.*—26. *At scatentem belluis*, &c. "But, though bold before, she now grew pale at the deep, teeming with monsters, and at the fraud and danger that everywhere met the view." The term *fraudes*, in this passage, denotes properly danger resulting to an individual from fraud and artifice on the part of another, a meaning which we have endeavoured to express.—28. *Palluit.* This verb here

Nuper in pratis studiosa florum, et
Debitae Nymphis opifex coronae,
Nocte sublustri nihil astra praeter
Vidit et undas.

Quae simul centum tetigit potentem
Oppidis Creten, "Pater! O relictum
Filiae nomen! pietasque," dixit,
"Victa furore!

"Unde? quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum? an vitio carentem
Ludit imago

"Vana, quam e porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?

"Si quis infamem mihi nunc juvencum
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri!

"Impudens liqui patrios Penates:
Impudens Orcum moror! O deorum
Si quis haec audis, utinam inter errem
Nuda leones!

obtains a transitive form, because an action is implied, though not described in it.—*Audax;* alluding to her rashness, at the outset, in trusting herself to the back of the bull.—30. *Debitae Nymphis.* "Due to the nymphs," in fulfilment of a vow.—31. *Nocte sublustri.* "Amid the feebly-illumined night." The stars alone appearing in the heavens. —33. *Centum potentem oppidis.* Compare Homer, *Il.* ii. 649.—35. *Pietasque victa furore.* "And filial affection triumphed over by frantic folly."—38. *Vigilans.* "In my waking senses."—39. *An vitio carentem,* &c. "Or, does some delusive image, which a dream, escaping from the ivory gate, brings with it, mock me still free from the stain of guilt?" In the Odyssey (xix. 562, *seqq.*) mention is made of two gates through which dreams issue, the one of horn, the other of ivory: the visions of the night that pass through the former are true, through the latter false. To this poetic imagery Horace here alludes.

47—75. 47. *Modo.* "But a moment ago."—48. *Monstri;* a mere expression of resentment, and not referring, as some commentators have

"Antequam turpis macies decentes
Occupet malas, teneraeque succus
Defluat praedae, speciosa quaero
Pascere tigres.

"'Vilis Europe,' pater urguet absens,
'Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Laedere collum.

"'Sive te rupes et acuta leto
Saxa delectant, age, te procellae
Crede veloci: nisi herile mavis
Carpere pensum,

"'(Regius sanguis!) dominaeque tradi
Barbarae pellex.'" Aderat querenti
Perfidum ridens Venus, et remisso
Filius arcu.

Mox, ubi lusit satis, "Abstineto,"
Dixit, "irarum calidaeque rixae,
Quum tibi invisus laceranda reddet
Cornua taurus.

supposed, to the circumstance of Jove's having been concealed under the form of the animal, since Europa could not as yet be at all aware of this.—49. *Impudens liqui*, &c. "Shamelessly have I abandoned a father's roof; shamelessly do I delay the death that I deserve."—54. *Tenerae praedae.* The dative, by a Graecism, for the ablative.—*Succus.* "The tide of life."—55. *Speciosa.* "While still in the bloom of early years;" and hence a more inviting prey. So *nuda* in the 52nd line.—57. *Vilis Europe.* She fancies she hears her father upbraiding her, and the address of the angry parent is continued to the word *pellex* in the 66th line.—*Pater urguet absens;* a pleasing oxymoron. The father of Europa appears as if present to her disordered mind, though in reality far away, and angrily urges her to atone for her dishonour by a voluntary and immediate death. "Thy father, though far away, angrily urging thee, seems to exclaim." The student will mark the zeugma in *urguet*, which is here equivalent to *acriter insistens clamat.*—59. *Zona bene te secuta.* "With the girdle that has luckily accompanied thee."—61. *Acuta leto.* "Sharp with death;" *i. e.* on whose sharp projections death may easily be found.—62. *Te procellae crede veloci.* "Consign thyself to the rapid blast;" *i. e.* plunge headlong down.—67. *Remisso arcu.* As indicative of having accomplished his object.—69. *Ubi lusit satis.* "When she had sufficiently indulged her mirth."—70. *Irarum calidaeque rixae.* The genitive, by a Graecism, for the ablative.—71. *Quum tibi invisus,*

"Uxor invicti Jovis esse nescis:
Mitte singultus; bene ferre magnam
Disce fortunam: tua sectus orbis
Nomina ducet."

CARMEN XXVIII.

AD LYDEN.

Festo quid potius die
Neptuni faciam? Prome reconditum,
Lyde strenua, Caecubum,
Munitaeque adhibe vim sapientiae.
Inclinare meridiem
Sentis: ac, veluti stet volucris dies,
Parcis deripere horreo
Cessantem Bibuli Consulis amphoram?

&c. Venus here alludes to the intended appearance of Jove in his proper form.—73. *Uxor invicti Jovis*, &c. "Thou knowest not, it seems, that thou art the bride of resistless Jove." The nominative, with the infinitive, by a Graecism, the reference being to the same person that forms the subject of the verb.—75. *Sectus orbis*. "A division of the globe;" literally, "the globe being divided."

Ode XXVIII.—The poet, intending to celebrate the Neptunalia, or festival of Neptune, bids Lyde bring the choice Caecuban, and join him in song.—The female to whom the piece is addressed, is thought to have been the same with the one mentioned in the eleventh ode of this book, and it is supposed by most commentators, that the entertainment took place under her roof. We are inclined, however, to adopt the opinion, that the day was celebrated in the poet's abode, and that Lyde was now the superintendant of his household.

1—16. 1. *Festo die Neptuni*. The Neptunalia, or festival of Neptune, took place on the 5th day before the Calends of August (28th July).—2. *Reconditum*. "Stored far away in the vault." The allusion is to old wine laid up in the farther part of the crypt. Compare *Ode* II. iii. 8.—3. *Lyde strenua*. "My active Lyde." Some commentators, by a change of punctuation, refer *strenua*, in an adverbial sense, to *prome*.—4. *Munitaeque adhibe*, &c. "And do violence to thy guarded wisdom;" *i. e.* bid farewell, for this once, to moderation in wine. The poet, by a pleasing figure, bids her storm the camp of sobriety, and drive away its accustomed defenders.—5. *Inclinare sentis*, &c. "Thou seest that the noontide is inclining towards the west;" *i. e.* that the day begins to decline.—7. *Parcis deripere horreo*, &c. "Dost thou delay to hurry down from the wine-room the lingering amphora of the Consul Bibulus?" *i. e.* which contains wine made, as the mark declares, in the consulship of Bibulus. (A. U. C. 694.) The epithet *cessantem* beautifully expresses

Nos cantabimus invicem
Neptunum, et virides Nereïdum choros:
Tucurva recines lyra
Latonam, et celeris spicula Cynthiae:
Summo carmine, quae Gnidon
Fulgentesque tenet Cycladas, et Paphon
Junctis visit oloribus:
Dicetur merita Nox quoque naenia.

CARMEN XXIX.

AD MAECENATEM.

TYRRHENA regum progenies, tibi
Non ante verso lene merum cado,
Cum flore, Maecenas, rosarum, et
Pressa tuis balanus capillis

the impatience of the poet himself. The lighter wines, or such as lasted only from one vintage to another, were kept in cellars; but the stronger and more durable kinds were transferred to another apartment, which the Greeks called ἀποθήκη or πιθών, and the poet, on the present occasion, *horreum*. With the Romans, it was generally placed above the *fumarium*, or drying-kiln, in order that the vessels might be exposed to such a degree of smoke as was calculated to bring the wines to an early maturity. —9. *Invicem.* "In alternate strain." The poet is to chant the praises of Neptune, and Lyde those of the Nereids.—10. *Virides;* alluding to the colour of the sea.—12. *Cynthiae.* Diana, an epithet derived from Mount Cynthus in Delos, her native island.—13. *Summo carmine,* &c. "At the conclusion of the strain, we will sing together of the goddess, who," &c. The allusion is to Venus.—*Gnidon.* Consult note on *Ode* I. xxx. 1.—14. *Fulgentes Cycladas.* "The Cyclades conspicuous from afar." Consult note on *Ode* I. xiv. 20.—*Paphon.* Consult note on *Ode* I. xxx. 1.—15. *Junctis oloribus.* "With her yoked swans." In her car drawn by swans.—16. *Dicetur merita,* &c. "Night too shall be celebrated, in a hymn due to her praise." The term *naenia* is beautifully selected here, though much of its peculiar meaning is lost in a translation. As the *naenia*, or funeral dirge, marked the close of existence, so here the expression is applied to the hymn that ends the banquet, and whose low and plaintive numbers invite to repose.

ODE XXIX.—One of the most beautiful lyric productions of all antiquity. The bard invites his patron to spend a few days beneath his humble roof, far from splendour and affluence, and from the noise and confusion of a crowded capital. He bids him dismiss, for a season, that anxiety for the public welfare in which he was but too prone to indulge, and tells him to enjoy the blessings of the present hour, and leave the events of the future to the wisdom of the gods. That man, according to the poet, is

Jam dudum apud me est. Eripe te morae:
Ut semper-udum Tibur, et Aesulae
Declive contempleris arvum, et
Telegoni juga parricidae.

Fastidiosam desere copiam et
Molem propinquam nubibus arduis:
Omitte mirari beatae
Fumum et opes strepitumque Romae.

Plerumque gratae divitibus vices,
Mundaeque parvo sub lare pauperum
Coenae, sine aulaeis et ostro,
Sollicitam explicuere frontem.

alone truly happy, who can say, as each evening closes around him, that he has enjoyed, in a becoming manner, the good things which the day has bestowed; nor can even Jove himself deprive him of this satisfaction. The surest aid against the mutability of Fortune is conscious integrity; and he who possesses this need not tremble at the tempest that dissipates the wealth of the trader.

1—19. 1. *Tyrrhena regum progenies.* "Descendant of Etrurian rulers." Maecenas was descended from Elbius Volterrenus, one of the Lucumones of Etruria, who fell in the battle at the lake Vadimona. (A. U. C. 445.) According to a popular tradition among the Romans, and the accounts of several ancient writers, Etruria received the germs of civilisation from a Lydian colony. This emigration was probably a Pelasgic one.—*Tibi.* "In reserve for thee."—2. *Non ante verso.* "Never as yet turned to be emptied of any part of its contents;" *i. e.* as yet unbroached. The allusion is to the simplest mode practised among the Romans for drawing off the contents of a wine-vessel, by inclining it to one side, and thus pouring out the liquor.—4. *Balanus.* "Perfume." The name *balanus*, or *myrobalanum*, was given by the ancients to a species of nut, from which a valuable unguent or perfume was extracted. —5. *Eripe te morae.* "Snatch thyself from delay;" *i. e.* from every thing in the city that may seek to detain thee there: from all the engrossing cares of public life.—6. *Ut semper-udum.* The common text has *ne semper udum*, which involves an absurdity. How could Maecenas, at Rome, contemplate Tibur, which was twelve or sixteen miles off?—*Tibur.* Consult note *Ode* I. vii. 13.—*Aesulae declive arvum.* "The sloping soil of Aesula." This town is supposed to have stood in the vicinity of Tibur, and from the language of the poet must have been situate on the slope of a hill.—8. *Telegoni juga parricidae;* alluding to the ridge of hills on which Tusculum was situated. This city is said to have been founded by Telegonus, son of Ulysses and Circe, who came hither after having killed his father without knowing him.—9. *Fastidiosam.* "Productive only of disgust." The poet entreats his patron to leave for a season that "abundance," which, *when uninterrupted,* is productive only of disgust.—10. *Molem propinquam,* &c.;

Jam clarus occultum Andromedae pater
Ostendit ignem: jam Procyon furit
Et stella vesani Leonis,
Sole dies referente siccos.

Jam pastor umbras cum grege languido
Rivumque fessus quaerit, et horridi
Dumeta Silvani: caretque
Ripa vagis taciturna ventis.

Tu civitatem quis deceat status
Curas, et Urbi sollicitus times,
Quid Seres et regnata Cyro
Bactra parent Tanaisque discors.

Prudens futuri temporis exitum
Caliginosa nocte premit deus,
Ridetque, si mortalis ultra
Fas trepidat. Quod adest memento

alluding to the magnificent villa of Maecenas, on the Esquiline hill, to which a tower adjoined, remarkable for its height.—11. *Beatae Romae.* "Of opulent Rome."—13. *Vices.* "Change."—14. *Parvo sub lare.* "Beneath the humble roof."—15. *Sine aulaeis et ostro.* "Without hangings, and without the purple covering of the couch;" literally, "without hangings and purple." The *aulaea*, or hangings, were suspended from the ceilings and side-walls of the banqueting-rooms.—16. *Sollicitam explicuere frontem.* "Have smoothed the anxious brow." Have removed or *unfolded* the wrinkles of care.—17. *Clarus Andromedae pater.* Cepheus; the name of a constellation near the tail of the Little Bear. It rose on the 9th of July, and is here taken by the poet to mark the arrival of the summer heats.—*Occultum ostendit ignem;* equivalent to *oritur.*—18. *Procyon.* A constellation rising just before the dog-star. Hence its name Προκύων, (πρὸ, *ante*, and κύων, *canis*,) and its Latin appellation of *Antecanis.*—19. *Stella vesani Leonis.* A star on the breast of Leo, rising on the 24th of July. The sun enters into Leo on the 20th of the same month.

22—64. 22. *Horridi dumeta Silvani.* "The thickets of the rough Silvanus." The epithet *horridus* refers to his crown of reeds, and the rough pine-branch which he carries in his hands.—24. *Ripa taciturna;* a beautiful allusion to the stillness of the atmosphere.—25. *Tu civitatem quis deceat status,* &c. "Thou, in the mean time, art anxiously considering what condition of affairs may be most advantageous to the state;" alluding to his office of *Praefectus Urbis.*—27. *Seres.* The name by which the inhabitants of China were known to the Romans.—*Regnata Bactra Cyro.* "Bactra, ruled over by an Eastern king." Bactra, the capital of Bactriana, is here put for the whole Parthian empire.—28. *Tanaisque discors.* "And the Tanais, whose banks are the seat of dis-

Componere aequus: cetera fluminis
Ritu feruntur, nunc medio alveo
Cum pace delabentis Etruscum
In mare, nunc lapides adesos,

Stirpesque raptas, et pecus et domos
Volventis una, non sine montium
Clamore vicinaeque silvae,
Quum fera diluvies quietos

Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
Dixisse, "Vixi: cras vel atra
Nube polum Pater occupato

"Vel sole puro: non tamen irritum,
Quodcunque retro est, efficiet: neque
Diffinget infectumque reddet,
Quod fugiens semel hora vexit."

Fortuna saevo laeta negotio, et
Ludum insolentem ludere pertinax,
Transmutat incertos honores,
Nunc mihi, nunc alii benigna.

Laudo manentem: si celeres quatit
Pennas, resigno quae dedit, et mea
Virtute me involvo, probamque
Pauperiem sine dote quaero.

cord;" alluding to the dissensions among the Parthians. Consult note on *Ode* III. viii. 19.—29. *Prudens futuri*, &c. "A wise deity shrouds in gloomy night the events of the future, and smiles if a mortal is solicitous beyond the law of his being."—32. *Quod adest memento*, &c. "Remember to make a proper use of the present hour."—33. *Cetera.* "The future." Referring to those things that are not under our control, but are subject to the caprice of Fortune or the power of destiny. The mingled good and evil which the future has in store, and the vicissitudes of life generally, are compared to the course of a stream, at one time troubled, at another calm and tranquil.—41. *Ille potens sui*, &c. "That man will live master of himself."—42. *In diem.* "Each day."—43. *Vixi.* "I have lived;" *i. e.* I have enjoyed, as they should be enjoyed, the blessings of existence.—44. *Occupato.* A zeugma operates in this verb: In the first clause it has the meaning of "to shroud," in the second, "to illumine."—46. *Quodcunque retro est.* "Whatever is gone by."—47. *Diffinget infectumque reddet.* "Will he change and undo."

Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere; et votis pacisci,
Ne Cypriae Tyriaeve merces
Addant avaro divitias mari.
Tum me, biremis praesidio scaphae
Tutum, per Aegaeos tumultus
Aura feret geminusque Pollux.

CARMEN XXX.

Exegi monimentum aere perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series et fuga temporum.

—49. *Saevo laeta negotio*, &c. "Exulting in her cruel employment, and persisting in playing her haughty game."—53. *Manentem.* "While she remains."—54. *Resigno quae dedit.* "I resign what she once bestowed." *Resigno* is here used in the sense of *rescribo*, and the latter is a term borrowed from the Roman law. When an individual borrowed a sum of money, the amount received, and the borrower's name, were written in the banker's books; and when the money was repaid, another entry was made. Hence *scribere nummos*, "to borrow;" *rescribere*, "to pay back."—*Mea virtute me involvo.* The wise man wraps himself up in the mantle of his own integrity and bids defiance to the storms and changes of fortune.—57. *Non est meum.* "It is not for me." It is no employment of mine.—59. *Et votis pacisci.* "And to strive to bargain by my vows."—62. *Tum.* "At such a time as this."—64. *Aura geminusque Pollux.* "A favouring breeze, and the twin-brothers Castor and Pollux." Consult note on *Ode* I. iii. 2.

Ode XXX.—The poet's presage of immortality.—It is generally supposed that Horace intended this as a concluding piece for his odes, and with this opinion the account given by Suetonius appears to harmonise, since we are informed by this writer, in his Life of the poet, that the fourth book of Odes was added, after a long interval of time, to the first three books, by order of Augustus.

1—16. 1. *Exegi monimentum*, &c. "I have reared a memorial of myself more enduring than brass." Compare the beautiful lines of Ovid, at the conclusion of the Metamorphoses: "*Jamque opus exegi, quod nec Jovis ira, nec ignes*," &c.—2. *Regalique situ*, &c. "And loftier than the regal structure of the pyramids."—3. *Imber edax.* "The corroding shower."—4. *Innumerabilis annorum series*, &c. "The countless

Non omnis moriar! multaque pars mei
Vitabit Libitinam. Usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita Virgine pontifex.
Dicar, qua violens obstrepit Aufidus,
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens,
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis, et mihi Delphica
Lauro cinge volens, Melpomene, comam.

series of years, and the flight of ages."—7. *Libitinam.* Venus Libitina, at Rome, was worshipped as the goddess that presided over funerals. When Horace says that he will escape Libitina, he means the oblivion of the grave.—*Usque recens.* "Ever fresh;" *i. e.* ever blooming with the fresh graces of youth.—8. *Dum Capitolium*, &c. Every month, according to Varro, solemn sacrifices were offered up in the Capitol. Hence the meaning of the poet is, that so long as this shall be done, so long will his fame continue. To a Roman the Capitol seemed destined for eternity.—10. *Dicar.* To be joined in construction with *princeps deduxisse.* "I shall be celebrated as the first that brought down," &c.—*Aufidus.* A very rapid stream in Apulia, now the *Ofanto.*—11. *Et qua pauper aquae,* &c. "And where Daunus, scantily supplied with water, ruled over a rustic population." The allusion is still to Apulia, and the expression *pauper aquae* refers to the summer heats of that country. Consult note on *Ode* I. xxii. 13.—12. *Regnavit populorum.* An imitation of the Greek idiom, ἦρξε λαῶν.—*Ex humili potens.* "I, become powerful from a lowly degree;" alluding to the humble origin and subsequent advancement of the bard.—13. *Aeolium carmen;* a general allusion to the lyric poets of Greece, but containing at the same time a more particular reference to Alcaeus and Sappho, both writers in the Aeolic dialect.—14. *Deduxisse;* a figure borrowed from the leading down of streams to irrigate the adjacent fields. The stream of lyric verse is drawn down by Horace from the heights of Grecian poesy to irrigate and refresh the humbler literature of Rome.—15. *Delphica lauro.* "With Apollo's bays."—16. *Volens.* "Propitiously."

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

CARMEN I.

AD VENEREM.

Intermissa, Venus, diu
  Rursus bella moves. Parce, precor, precor!
Non sum, qualis eram bonae
  Sub regno Cinarae. Desine, dulcium
Mater saeva Cupidinum,
  Circa lustra decem flectere mollibus
Jam durum imperiis. Abi,
  Quo blandae juvenum te revocant preces.
Tempestivius in domum
  Pauli, purpureis ales oloribus,

Ode I.—The poet, after a long interval of time, gives to the world his fourth book of Odes, in compliance with the order of Augustus, and the following piece is intended as an introductory effusion. The Mother of the Loves is entreated to spare one whom age is now claiming for its own, and to transfer her empire to a worthier subject, the gay, and youthful, and accomplished Maximus. The invocation, however, only shows, and, indeed, is only meant to show, that advancing years had brought with them no change in the feelings and habits of the bard.

2—36. 2. *Bella.* Compare *Ode* iii. xxvi. 2.—3. *Bonae.* Horace appears to intimate by this epithet, that the affection entertained for him by Cinara, was rather pure and disinterested than otherwise. Compare *Epist.* i. xiv. 33.—6. *Circa lustra decem*, &c. "To bend to thy sway one aged about ten lustra, now intractable to thy soft commands." A lustrum embraced a period of five years.—8. *Blandae preces.* "The soothing prayers."—9. *Tempestivius in domum*, &c. "More seasonably, moving swiftly onward with thy swans of fairest hue, shalt thou go to the home of Paulus Maximus, there to revel." The allusion is probably to Paulus Fabius Maximus, who was afterwards consul with Quintus Aelius Tubero, A. U. C. 743.—*In domum comissabere.* The student will note this construction: the ablative *in domo* would imply, that the goddess was already there.—10. *Purpureis ales oloribus.* The

Comissabere Maximi,
Si torrere jecur quaeris idoneum.
Namque et nobilis, et decens,
Et pro sollicitis non tacitus reis,
Et centum puer artium,
Late signa feret militiae tuae:
Et quandoque potentior
Largis muneribus riserit aemuli,
Albanos prope te lacus
Ponet marmoream, sub trabe citrea.
Illic plurima naribus
Duces thura, lyraeque et Berecyntiae
Delectabere tibiae
Mixtis carminibus, non sine fistula.
Illic bis pueri die
Numen cum teneris virginibus tuum
Laudantes, pede candido
In morem Saliûm ter quatient humum.
Me nec femina, nec puer
Jam, nec spes animi credula mutui,
Nec certare juvat mero,
Nec vincire novis tempora floribus.

allusion is to the chariot of Venus, drawn by swans; and hence the term *ales* is, by a bold and beautiful figure, applied to the goddess herself, meaning literally "winged." As regards *purpureis* it must be remarked, that the ancients called any strong and vivid colour by the name of *purpureus*, because that was their richest colour. Thus we have *purpureae comae*, *purpureus capillus*, *lumen juventae purpureum*, &c. Compare Virgil, *Aen.* i. 591. Albinovanus (*Eleg.* ii. 62) even goes so far as to apply the term to *snow*. The usage of modern poetry is not dissimilar. Thus Spenser, "The morrow next appeared with purple hair," and Milton, "waves his purple wings." So also Gray, "The bloom of young desire, and purple light of love."—15. *Et centum puer artium.* "And a youth of a hundred accomplishments."—17. *Quandoque.* "Whenever;" for *Quandocunque.—Potentior.* "More successful than," *i. e.* triumphing over.—20. *Sub trabe citrea.* "Beneath a citron dome." The expression *trabe citrea* does not refer to the entire roof, but merely to that part which formed the centre, where the beams met, and which rose in the form of a buckler. An extravagant value was attached by the Romans to citron wood.—22. *Duces.* "Shalt thou inhale."—*Berecyntiae.* Consult note on *Ode* I. xviii. 13.—24. *Mixtis carminibus.* "With the mingled harmony."—28. *Saliûm.* Consult note on *Ode* I. xxxvi. 12.—30. *Spes animi credula mutui.* "The cre-

Sed cur, heu, Ligurine, cur
  Manat rara meas lacrima per genas?
Cur facunda parum decoro
  Inter verba cadit lingua silentio?
Nocturnis ego somniis
  Jam captum teneo, jam volucrem sequor
Te per gramina Martii
  Campi, te per aquas, dure, volubiles.

CARMEN II.

AD IULUM ANTONIUM.

PINDARUM quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis, vitreo daturus
  Nomina ponto.

dulous hope of mutual affection;" *i. e.* the fond but fallacious hope that my affection will be returned.—34. *Rara.* "Imperceptibly."—35. *Cur facunda parum decoro,* &c. The order is, *cur facunda lingua cadit inter verba parum decoro silentio.* A synapheia takes place in *decoro,* the last syllable *ro* being elided before *Inter* at the beginning of the next line.—36. *Cadit.* *Cado* has here the meaning of "to falter."

ODE II.—The Sygambri, Usipetes, and Tenctheri, who dwelt beyond the Rhine, having made frequent inroads into the Roman territory, Augustus proceeded against them, and, by the mere terror of his name, compelled them to sue for peace. (Dio Cassius, liv. 20. vol. 1. p. 750. *ed. Reimar.*) Horace is therefore requested by Iulus Antonius, the same year in which this event took place, (A. U. C. 738,) to celebrate in Pindaric strain the successful expedition of the emperor, and his expected return to the capital. The poet, however, declines the task, and alleges want of talent as an excuse; but the very language in which this plea is conveyed, shows how well qualified he was to execute the undertaking from which he shrinks.

Iulus Antonius was the son of Marc Antony and Fulvia. He stood high in the favour of Augustus, and received from him his sister's daughter in marriage. After having filled, however, some of the most important offices in the state, he engaged in an intrigue with Julia, the daughter of the emperor, and was put to death by order of the latter. According to Velleius Paterculus, (ii. 100,) he fell by his own hand. It would appear that he had formed a plot, along with the notorious female just mentioned, against the life of Augustus.

1—11. 1. *Aemulari.* "To rival."—2. *Iule.* To be pronounced as a dissyllable, *yu-le.* Consult *Metres of Horace.* (Remarks on Sapphic Verse.) — *Ceratis ope Daedalea.* "Secured with wax by Daedalean art;" an allusion to the well-known fable of Daedalus and Icarus.—3.

Monte decurrens velut amnis, imbres
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore ;

Laurea donandus Apollinari,
Seu per audaces nova dithyrambos
Verba devolvit, numerisque fertur
Lege solutis :

Seu deos, regesve canit, deorum
Sanguinem, per quos cecidere justo
Marte Centauri, cecidit tremendae
Flamma Chimaerae :

Vitreo daturus, &c. "Destined to give a name to the sparkling deep." *Vitreo* is here rendered by some "azure," but incorrectly ; the idea is borrowed from the sparkling of glass.—5. *Monte.* "From some mountain."—6. *Notas ripas.* "Its accustomed banks."—7. *Fervet immensusque*, &c. "Pindar foams, and rushes onward with the vast and deep tide of song." The epithet *immensus* refers to the rich exuberance, and *profundo ore*, to the sublimity, of the bard.—9. *Donandus.* "Deserving of being gifted."—10. *Seu per audaces*, &c. Horace here proceeds to enumerate the several departments of lyric verse, in all of which Pindar stands pre-eminent. These are, 1. *Dithyrambics :* 2. *Paeans,* or hymns and encomiastic effusions : 3. *Epinicia* (ἐπινίκια), or songs of victory, composed in honour of the conquerors at public games : 4. *Epicedia* (ἐπικήδεια), or funeral songs. Time has made fearful ravages in these celebrated productions : all that remain to us, with the exception of a few fragments, are forty-five of the ἐπινίκια ᾄσματα.—10. *Nova verba.* "Strange imagery and the forms of a novel style." Compare the explanation of Mitscherlich, "*Compositione, junctura, significatu denique innovata, cum novo orationis habitu atque structura ;*" and also that of Döring, "*Nova sententiarum lumina, nove effictas grandisonorum verborum formulas.*" Horace alludes to the peculiar licence enjoyed by dithyrambic poets, and more especially by Pindar, of forming novel compounds, introducing novel arrangements in the structure of their sentences, and of attaching to terms a boldness of meaning that almost amounts to a change of signification. Hence the epithet "daring," *audaces,* applied to this species of poetry. Dithyrambics were originally odes in praise of Bacchus ; and their very character shows their oriental origin.—11. *Numeris lege solutis.* "In unshackled numbers : " alluding to the privilege, enjoyed by dithyrambic poets, of passing rapidly and at pleasure from one measure to another.

13—32. 13. *Seu deos, regesve*, &c. ; alluding to the Paeans. The *reges, deorum sanguinem*, are the heroes of earlier times ; and the reference to the Centaurs and the Chimaera calls up the recollection of Theseus, Pirithous, and Bellerophon.—17. *Sive quos Elea*, &c. ; alluding to the Epinicia.—*Elea palma.* "The Elean Palm ; " *i. e.* the

Sive, quos Elea domum reducit
Palma coelestes, pugilemve equumve
Dicit, et centum potiore signis
Munere donat:

Flebili sponsae juvenemve raptum
Plorat, et vires animumque moresque
Aureos educit in astra, nigroque
Invidet Orco.

Multa Dircaeum levat aura cycnum,
Tendit, Antoni, quoties in altos
Nubium tractus: ego, apis Matinae
More modoque,

Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique
Tiburis ripas operosa parvus
Carmina fingo.

Concines majore poëta plectro
Caesarem, quandoque trahet feroces

palm won at the Olympic games, on the banks of the Alpheus, in Elis. Consult note on *Ode* I. i. 3.—18. *Coelestes.* "Elevated, in feeling, to the skies."—*Equumve.* Not only the conquerors at the games, but their horses also, were celebrated in song, and honoured with statues. — 19. *Centum potiore signis.* "Superior to a hundred statues;" alluding to one of the lyric effusions.—21. *Flebili.* "Weeping;" taken in an active sense.—*Juvenemve.* Strict Latinity requires that the enclitic be joined to the first word of a clause, unless that be a monosyllabic preposition. The present is the only instance in which Horace deviates from the rule.—22. *Et vires animumque,* &c. "And extols his strength, and courage, and unblemished morals to the stars, and rescues him from the oblivion of the grave." Literally, "envies dark Orcus the possession of him."—25. *Multa Dircaeum.* "A swelling gale raises on high the Dircaean swan." An allusion to the strong, poetic flight of Pindar, who, as a native of Thebes in Boeotia, is here styled "Dircaean," from the fountain of Dirce situate near that city, and celebrated in the legend of Cadmus.—27. *Ego, apis Matinae,* &c. "I, after the habit and manner of a Matinian bee." Consult note on *Ode* I. xxviii. 3.—29. *Per laborem plurimum.* "With assiduous toil."—31. *Tiburis;* alluding to his villa at Tibur.—32. *Fingo.* The metaphor is well kept up by this verb, which has peculiar reference to the labours of the bee.

33—59. 33. *Majore poëta plectro.* "Thou, Antonius, a poet of loftier strain." Antonius distinguished himself by an epic poem in twelve books, entitled *Diomedeis.*—34. *Quandoque.* For *quandocunque.*—

Per sacrum clivum, merita decorus
Fronde, Sygambros:

Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum.

Concines laetosque dies, et Urbis
Publicum ludum, super impetrato
Fortis Augusti reditu, forumque
Litibus orbum.

Tum meae (si quid loquor audiendum)
Vocis accedet bona pars: et, " O Sol
Pulcher, o laudande," canam, recepto
Caesare felix.

Tuque dum procedis, " Io triumphe!"
Non semel dicemus, " Io triumphe!"
Civitas omnis, dabimusque divis
Thura benignis.

Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta
Matre, qui largis juvenescit herbis
In mea vota,

35. ***Per sacrum clivum.*** "Along the sacred ascent;" alluding to the ***Via Sacra***, the street leading up to the Capitol, and by which triumphal processions were conducted to that temple.—36. ***Fronde;*** alluding to the laurel crown worn by commanders when they triumphed.—***Sygambros.*** The Sygambri inhabited at first the southern side of the Lupia or ***Lippe.*** They were afterwards, during this same reign, removed by the Romans into Gaul, and had lands assigned them along the Rhine. Horace here alludes to them before this change of settlement took place.—39. ***In aurum priscum.*** "To their early gold;" ***i. e.*** to the happiness of the golden age.—43. ***Forumque litibus orbum.*** "And the forum free from litigation." The courts of justice were closed at Rome, not merely in cases of public mourning, but also of public rejoicing. This cessation of business was called ***Justitium.***—45. ***Tum;*** alluding to the expected triumphal entry of Augustus. No triumph, however, took place, as the emperor avoided one by coming privately into the city.—***Meae vocis accedet bona pars.*** "A large portion of my voice shall join the general cry."—46. ***O Sol pulcher.*** "O glorious day."—49. ***Tuque dum procedis***, &c. "And while thou art moving along in the train of the victor, we will often raise the shout of triumph;

Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam duxit niveus videri,
Caetera fulvus.

CARMEN III.

AD MELPOMENEN.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaico
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,
Ostendet Capitolio:
Sed quae Tibur aquae fertile praefluunt,

the whole state will raise the shout of triumph." The address is to Antonius, who will form part of the triumphal procession, while the poet will mingle in with, and help to swell the acclamations of, the crowd. With *civitas omnis* understand *dicet*.—53. *Te;* understand *solvent;* "shall free thee from thy vow;" alluding to the fulfilment of vows offered up for the safe return of Augustus.—55. *Largis herbis.* "Amid abundant pastures."—56. *In mea vota.* "For the fulfilment of my vows."—57. *Curvatos ignes.* "The bending fires of the moon when she brings back her third rising;" *i. e.* the crescent of the moon when she is three days old. The comparison is between the crescent and the horns of the young animal.—59. *Qua notam duxit,* &c. "Snow-white to the view where it bears a mark; as to the rest of its body, of a dun colour." The animal is of a dun colour, and bears a conspicuous snow-white mark.—*Niveus videri.* A Graecism, the infinitive for the latter supine.

Ode III.—The bard addresses Melpomene, as the patroness of lyric verse. To her he ascribes his poetic inspiration; to her the honours which he enjoys among his countrymen; and to her he now pays the debt of gratitude in this beautiful ode.

1—24. 1. *Quem tu, Melpomene,* &c. "Him, on whom thou, Melpomene, mayest have looked with a favouring eye at the hour of his nativity."—3. *Labor Isthmius.* "The Isthmian contest." The Isthmian are here put for any games.—4. *Clarabit pugilem.* "Shall render illustrious as a pugilist."—5. *Curru Achaico.* "In a Grecian chariot;" an allusion to victory in the chariot-race.—6. *Res bellica.* "Some warlike exploit."—*Deliis foliis.* "With the Delian leaves;" *i. e.* with laurel, which was sacred to Apollo, whose natal place was the isle of

Et spissae nemorum comae,
Fingent Aeolio carmine nobilem.
Romae principis urbium
Dignatur suboles inter amabiles
Vatum ponere me choros :
Et jam dente minus mordeor invido.
O testudinis aureae
Dulcem quae strepitum, Pieri, temperas :
O, mutis quoque piscibus
Donatura cycni, si libeat, sonum !
Totum muneris hoc tui est,
Quod monstror digito praetereuntium
Romanae fidicen lyrae :
Quod spiro et placeo, (si placeo,) tuum est.

CARMEN IV.

DRUSI LAUDES.

Qualem ministrum fulminis alitem,
Cui rex deorum regnum in aves vagas
Permisit, expertus fidelem
Jupiter in Ganymede flavo,

Delos.—8. *Quod regum tumidas*, &c. "For having crushed the haughty threats of kings."—10. *Praefluunt;* for *praeterfluunt*, "flow by." The common text has *perfluunt*, "flow through." Consult, as regards Tibur and the Anio, the note on *Ode* I. vii. 13.—12. *Fingent Aeolio*, &c. The idea meant to be conveyed is this, that the beautiful scenery around Tibur, and the peaceful leisure there enjoyed, will enable the poet to cultivate his lyric powers with so much success, as, under the favouring influence of the Muse, to elicit the admiration both of the present and coming age. As regards the expression *Aeolio carmine*, consult note on *Ode* III. xxx. 13.—13. *Romae principis urbium*, &c. "The offspring of Rome, queen of cities." By the "offspring of Rome," are meant the Romans themselves.—17. *O testudinis aureae*, &c. "O Muse, that rulest the sweet melody of the golden shell." Consult note on *Odes* III. iv. 40, and I. x. 6.—20. *Cycni sonum.* "The melody of the dying swan." Consult note on *Ode* I. vi. 2.—22. *Quod monstror.* "That I am pointed out."—23. *Romanae fidicen lyrae.* "As the minstrel of the Roman lyre."—24. *Quod spiro.* "That I feel poetic inspiration."

Ode IV.—The Raeti and Vindelici having made frequent inroads into the Roman territory, Augustus resolved to inflict a signal chastisement on these barbarous tribes. For this purpose, Drusus Nero, then

Olim juventas et patrius vigor
Nido laborum propulit inscium :
Vernique, jam nimbis remotis,
Insolitos docuere nisus

Venti paventem : mox in ovilia
Demisit hostem vividus impetus :
Nunc in reluctantes dracones
Egit amor dapis atque pugnae :

Qualemve laetis caprea pascuis
Intenta, fulvae matris ab ubere
Jam lacte depulsum leonem,
Dente novo peritura, vidit :

only twenty-three years of age, a son of Tiberius Nero and Livia, and a step-son consequently of the emperor, was sent against them with an army. The expedition proved eminently successful. The young prince, in the very first battle, defeated the Raeti at the Tridentine Alps, and afterwards, in conjunction with his brother Tiberius, whom Augustus had added to the war, met with the same good fortune against the Vindelici, united with the remnant of the Raeti and with others of their allies. (Compare Dio Cassius, liv. 22 ; Vell. Paterc. ii. 95.) Horace, being ordered by Augustus (Sueton. *Vit. Horat.*) to celebrate these two victories in song, composed the present ode in honour of Drusus, and the fourteenth of this same book in praise of Tiberius. The piece we are now considering consists of three divisions. In the first, the valour of Drusus is the theme, and he is compared by the poet to a young eagle and lion : in the second, Augustus is extolled for his paternal care of the two princes, and for the correct culture bestowed upon them : in the third, the praises of the Claudian line are sung, and mention is made of C. Claudius Nero, the conqueror of Hasdrubal, after the victory achieved by whom, over the brother of Hannibal, Fortune again smiled propitious on the arms of Rome.

1—21. 1. *Qualem ministrum*, &c. The order of construction is as follows : *Qualem olim juventas et patrius vigor propulit nido inscium laborum alitem ministrum fulminis, cui Jupiter, rex deorum, permisit regnum in vagas aves, expertus* (cum) *fidelem in flavo Ganymede, vernique venti, nimbis jam remotis, docuere paventem insolitos nisus ; mox vividus impetus*, &c.—(talem) *Vindelici videre Drusum gerentem bella sub Raetis Alpibus.*—" As at first, the fire of youth and hereditary vigour have impelled from the nest, still ignorant of toils, the bird, the thunder-bearer, to whom Jove, the king of gods, has assigned dominion over the wandering fowls of the air, having found him faithful in the case of the golden-haired Ganymede, and the winds of spring, the storms of winter being now removed, have taught him, still timorous, unusual darings ; presently a fierce impulse, &c. Such did the Vindelici behold Drusus waging war at the foot of the Raetian Alps."—*Alitem ;* alluding to the eagle. The ancients believed that this bird was never injured by

Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici : [quibus
Mos unde deductus per omne
Tempus Amazonia securi

Dextras obarmet, quaerere distuli :
Nec scire fas est omnia :] sed diu
Lateque victrices catervae,
Consiliis juvenis revictae,

Sensere, quid mens rite, quid indoles,
Nutrita faustis sub penetralibus,
Posset, quid Augusti paternus
In pueros animus Nerones.

Fortes creantur fortibus : et bonis
Est in juvencis, est in equis patrum
Virtus : neque imbellem feroces
Progenerant aquilae columbam.

lightning, and they therefore made it the thunder-bearer of Jove.—12. *Amor dapis atque pugnae.* " A desire for food and fight."—14. *Fulvae matris ab ubere,* &c. " A lion just weaned from the dug of its tawny dam."—16. *Dente novo peritura.* " Doomed to perish by its early fang."—17. *Raetis Alpibus.* The Raetian Alps extended from the St. Gothard, whose numerous peaks bore the name of Adula, to Mount Brenner in the Tyrol.—18. *Vindelici.* The country of the Vindelici extended from the Lacus Brigantinus (Lake of Constance) to the Danube, while the lower part of the Oenus, or Inn, separated it from Noricum.—*Quibus mos unde deductus,* &c. " To whom, from what source the custom be derived, which, through every age, arms their right hands against the foe with an Amazonian battle-axe, I have omitted to inquire." The awkwardness of the whole clause, from *quibus* to *omnia,* has very justly caused it to be suspected as an interpolation : we have, therefore, placed the whole within brackets.—20. *Amazonia securi.* The Amazonian battle-axe was a double one ; that is, beside its edge it had a sharp projection, like a spike, on the top.—21. *Obarmet.* The verb *obarmo* means " to arm against another."

24—33. 24. *Consiliis juvenis revictae.* " Subdued in their turn by the skilful operations of a youthful warrior." Consult Introductory Remarks.—25. *Sensere quid mens,* &c. " Felt what a mind, what a disposition duly nurtured beneath an auspicious roof, what the paternal affection of Augustus towards the young Neros, could effect." The Vindelici at first *beheld* Drusus waging war on the Raeti, now they themselves were destined to *feel* the prowess both of Drusus and Tiberius, and to experience the force of those talents which had been so happily nurtured beneath the roof of Augustus.—29. *Fortes creantur fortibus.* The epithet *fortis* appears to be used here in allusion to the meaning

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant:
Utcunque defecere mores,
Indecorant bene nata culpae.

Quid debeas, o Roma, Neronibus,
Testis Metaurum flumen, et Hasdrubal
Devictus, et pulcher fugatis
Ille dies Latio tenebris,

Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas,
Ceu flamma per taedas, vel Eurus
Per Siculas equitavit undas.

Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos:

of the term *Nero*, which was of Sabine origin, and signified "courage," "firmness of soul."—30. *Patrum virtus.* "The spirit of their sires."—33. *Doctrina sed vim*, &c. The poet, after conceding to the young Neros the possession of hereditary virtues and abilities, insists upon the necessity of proper culture to guide those powers into the path of usefulness; and hence the fostering care of Augustus is made indirectly the theme of praise. The whole stanza may be translated as follows: "But it is education that improves the powers implanted in us by nature, and it is good culture that strengthens the heart: whenever moral principles are wanting, vices degrade the fair endowments of nature."

37—64. 37. *Quid debeas, o Roma, Neronibus*, &c. We now enter on the third division of the poem, the praise of the Claudian line; and the poet carries us back to the days of the second Punic war, and to the victory achieved by C. Claudius Nero over the brother of Hannibal.—38. *Metaurum flumen.* The term *Metaurum* is here taken as an adjective. The Metaurus, now *Metro*, a river of Umbria, emptying into the Adriatic, was rendered memorable by the victory gained over Asdrubal by the consuls C. Claudius Nero and M. Livius Salinator. The chief merit of the victory was due to Claudius Nero, for his bold and decisive movement in marching to join Livius.—39. *Pulcher ille dies.* "That glorious day." *Pulcher* may also be joined in construction with *Latio*, "rising fair on Latium." According to the first mode of interpretation, however, *Latio* is an ablative; *tenebris fugatis Latio*, "when darkness was dispelled from Latium."—41. *Adorea.* Used here in the sense of *victoria.* It properly means a distribution of corn to án army, after gaining a victory.—42. *Dirus per urbes*, &c. "Since the dire son of Afric sped his way through the Italian cities, as the flame does through the pines, or the south-east wind over the Sicilian waters." By *diris Afer* Hannibal is meant.—45. *Laboribus*;

Dixitque tandem perfidus Hannibal:
"Cervi, luporum praeda rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus.

"Gens, quae cremato fortis ab Ilio
Jactata Tuscis aequoribus sacra,
Natosque maturosque patres
Pertulit Ausonias ad urbes,

"Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.

"Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculem:
Monstrumve submisere Colchi
Majus, Echioniaeve Thebae.

"Merses profundo, pulchrior evenit:
Luctere, multa proruet integrum
Cum laude victorem, geretque
Proelia conjugibus loquenda.

equivalent here to *proeliis*.—48. *Deos habuere rectos.* "Had their gods again erect;" alluding to a general renewing of sacred rites, which had been interrupted by the disasters of war.—50. *Cervi.* "Like stags." —51. *Quos opimus fallere*, &c. "Whom to elude by flight is a glorious triumph." The expression *fallere et effugere* may be compared with the Greek idiom *λαθόντας φεύγειν*, of which it is probably an imitation.—53. *Quae cremato fortis*, &c. "Which bravely bore from Ilium reduced to ashes."—57. *Tonsa.* "Shorn of its branches."—58. *Nigrae feraci frondis*, &c. "On Algidus abounding with thick foliage." Consult note on *Ode* I. xxi. 6.—62. *Vinci dolentem.* "Apprehensive of being overcome."—63. *Colchi;* alluding to the dragon that guarded the golden fleece.—64. *Echioniaeve Thebae.* "Or Echionian Thebes." Echion was one of the number of those that sprung from the teeth of the dragon when sown by Cadmus, and one of the five that survived the conflict. Having aided Cadmus in building Thebes, he received from that prince his daughter Agaue.

65—74. 65. *Pulchrior evenit.* "It comes forth more glorious than before."—66. *Integrum.* "Hitherto firm in strength."—68. *Conjugibus loquenda.* "To be made a theme of lamentation to widowed wives." Literally, "To be talked of by wives." Some prefer *conjugibus* as a dative. The meaning will then be, "to be related by the victors to their wives;" *i. e.* after they have returned from the war.—70. *Occidit,*

"Carthagini jam non ego nuntios
Mittam superbos; occidit, occidit
Spes omnis et fortuna nostri
Nominis, Hasdrubale interemto.

"Nil Claudiae non perficient manus:
Quas et benigno numine Jupiter
Defendit, et curae sagaces
Expediunt per acuta belli."

CARMEN V.

AD AUGUSTUM.

Divis orte bonis, optime Romulae
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus Patrum
Sancto consilio, redi.

Lucem redde tuae, dux bone, patriae:
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies,
Et soles melius nitent.

Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris aequora
Cunctantem spatio longius annuo
Dulci distinet a domo,

occidit, &c. "Fallen, fallen is all our hope."—73. *Nil Claudiae non perficient manus.* "There is nothing now which the prowess of the Claudian line will not effect;" *i. e.* Rome may now hope for everything from the prowess of the Claudii. We cannot but admire the singular felicity that marks the concluding stanza of this beautiful ode. The future glories of the Claudian house are predicted by the bitterest enemy of Rome, and our attention is thus recalled to the young Neros, and the martial exploits which had already distinguished their career.—74. *Quas et benigno numine*, &c. "Since Jove defends them by his benign protection, and sagacity and prudence conduct them safely through the dangers of war."

Ode V.—Addressed to Augustus, long absent from his capital, and invoking his return.

1—24. 1. *Divis orte bonis.* "Sprung from propitious deities;" alluding to the divine origin of the Julian line.—2. *Abes jam nimium diu.* "Already too long art thou absent from us." Augustus remained

Votis ominibusque et precibus vocat,
Curvo nec faciem litore demovet :
Sic desideriis icta fidelibus
Quaerit patria Caesarem.

Tutus bos etenim tuta perambulat :
Nutrit rura Ceres, almaque Faustitas :
Pacatum volitant per mare navitae :
Culpari metuit Fides :

Nullis polluitur casta domus stupris :
Mos et lex maculosum edomuit nefas :
Laudantur simili prole puerperae :
Culpam Poena premit comes.

Quis Parthum paveat ? quis gelidum Scythen ?
Quis, Germania quos horrida parturit
Fetus, incolumi Caesare ? quis ferae
Bellum curet Iberiae ?

absent from his capital for the space of nearly three years, being occupied with settling the affairs of Gaul (from A. U. C. 738 to 741).—5. *Lucem redde tuae*, &c. " Auspicious prince, restore the light of thy presence to thy country."—8. *Et soles melius nitent.* " And the beams of the sun shine forth with purer splendour."—10. *Carpathii maris.* Consult note on *Ode* I. xxxv. 8.—11. *Cunctantem spatio*, &c. " Delaying longer than the annual period of his stay."—13. *Vocat.* " Invokes the return of."—15. *Desideriis icta fidelibus.* " Pierced with faithful regrets."—17. *Etenim ;* equivalent to καὶ γάρ. " And no wonder she does so, for," &c.—*Tuta.* The common text has *rura.* The blessings of peace, here described, are all the fruits of the rule of Augustus ; and hence, in translating, we may insert after *etenim* the words, " by thy guardian care."—18. *Almaque Faustitas.* " And the benign favour of heaven ;" *i. e.* benignant prosperity.—19. *Volitant.* " Pass swiftly ;" *i. e.* are impeded in their progress by no fear of an enemy.—20. *Culpari metuit fides.* " Good faith shrinks from the imputation of blame."—21. *Nullis polluitur*, &c.; alluding to the *Lex Julia* " *de Adulterio*," passed by Augustus, and his other regulations against the immorality and licentiousness which had been the order of the day.—22. *Mos et lex maculosum*, &c. " Purer morals and the penalties of the law have brought foul guilt to subjection." Augustus was invested by the senate repeatedly for five years with the office and title of *Magister morum.*—23. *Simili prole.* " For an offspring like the father."—24. *Culpam Poena premit comes.* " Punishment presses upon guilt as its constant companion."

25—38. 25. *Quis Parthum paveat*, &c. The idea intended to be conveyed is this : The valour and power of Augustus have triumphed over the Parthians, the Scythians, the Germans, and the Cantabri ; what

Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores:
Hinc ad vina venit laetus, et alteris
Te mensis adhibet deum:

Te multa prece, te prosequitur mero
Defuso pateris: et Laribus tuum
Miscet numen, uti Graecia Castoris
Et magni memor Herculis.

Longas o utinam, dux bone, ferias
Praestes Hesperiae! dicimus integro
Sicci mane die, dicimus uvidi,
Quum Sol oceano subest.

have we, therefore, now to dread? As regards the Parthians, consult notes on *Ode* I. xxvi. 3, and III. v. 3.—*Gelidum Scythen.* "The Scythian, the tenant of the North." By the Scythians are here meant the barbarous tribes in the vicinity of the Danube, but more particularly the Geloni. Their inroads had been checked by Lentulus, the lieutenant of Augustus. —26. *Quis, Germania quos horrida,* &c. "Who, the broods that horrid Germany brings forth?" The epithet *horrida* has reference, in fact, to the wild and savage appearance, and the great stature, of the ancient Germans. It contains an allusion also to the wild nature of the country, and the severity of the climate.—29. *Condit quisque diem,* &c. "Each one closes the day on his own hills." Under the auspicious reign of Augustus all is peace; no war calls off the vine-dresser from his vineyard, or the husbandman from his fields.—30. *Viduas ad arbores.* "To the widowed trees;" a beautiful allusion to the check given to agriculture by the civil wars.—31. *Et alteris te mensis,* &c. "And at the second table invokes thee as a god." The *coena* of the Romans usually consisted of two parts,—the *mensa prima,* or first course, composed of different kinds of meat, and the *mensa secunda* or *altera,* second course, consisting of fruits and sweetmeats. The wine was set down on the table with the dessert; and, before they began drinking, libations were poured out to the gods. This, by a decree of the senate, was done also in honour of Augustus, after the battle of Actium.—33. *Prosequitur.* "He worships."—34. *Et Laribus tuum,* &c. "And blends thy protecting divinity with that of the Lares, as grateful Greece does those of Castor and the mighty Hercules." The *Lares* here alluded to are the *Lares Publici,* or *Dii Patrii,* supposed by some to be identical with the Penates.—37. *Longas o utinam,* &c. "Auspicious prince, mayest thou afford long festal days to Italy;" *i. e.* long mayest thou rule over us.—38. *Dicimus integro,* &c. "For this we pray, in sober mood, at early dawn, while the day is still entire; for this we pray, moistened with the juice of the grape, when the sun is sunk beneath the ocean." *Integer dies* is a day of which no part has as yet been used.

CARMEN VI.

AD APOLLINEM.

Dive, quem proles Niobea magnae
Vindicem linguae, Tityosque raptor
Sensit, et Trojae prope victor altae
Phthius Achilles.

Caeteris major, tibi miles impar;
Filius quamquam Thetidos marinae
Dardanas turres quateret tremenda
Cuspide pugnax.

Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro,
Procidit late posuitque collum in
Pulvere Teucro.

Ille non, inclusus equo Minervae
Sacra mentito, male feriatos
Troas et laetam Priami choreis
Falleret aulam;

Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo:

Ode VI.—The poet, being ordered by Augustus to prepare a hymn for the approaching Secular celebration, composes the present ode as a sort of prelude, and entreats Apollo that his powers may prove adequate to the task enjoined upon him.

1—23. 1. *Magnae vindicem linguae.* "The avenger of an arrogant tongue;" alluding to the boastful pretensions of Niobe, in relation to her offspring.—2. *Tityosque raptor.* Compare *Ode* II. xiv. 8.—3. *Sensit.* "Felt to be." Supply *esse.*—*Trojae prope victor altae*; alluding to his having slain Hector, the main support of Troy.—4. *Phthius Achilles.* The son of Thetis, according to Homer, (*Il.* xxii. 359,) was to fall by the hands of Paris and Phoebus. Virgil, however, makes him to have been slain by Paris.—5. *Caeteris major, tibi miles impar.* "A warrior superior to the rest of the Greeks, but an unequal match for thee."—9. *Mordaci ferro.* "By the biting steel," *i. e.* the sharp-cutting axe.—10. *Impulsa.* "Overthrown."—11. *Posuitque.* "And reclined."—13. *Ille non, inclusus*, &c. The poet means that, if Achilles had lived, the Greeks would not have been reduced to the dishonourable necessity of employing

Ni, tuis flexus Venerisque gratae
Vocibus, divûm pater adnuisset
Rebus Aeneae potiore ductos
Alite muros.

Doctor Argivae fidicen Thaliae,
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
Levis Agyieu.

Spiritum Phoebus mihi, Phoebus artem
Carminis, nomenque dedit poëtae.
Virginum primae, puerique claris
Patribus orti,

the stratagem of the wooden horse, but would have taken the city in open fight.—*Equo Minervae sacra mentito.* "In the horse that belied the worship of Minerva;" *i. e.* which was falsely pretended to have been an offering to the goddess.—14. *Male feriatos.* "Giving loose to festivity in an evil hour."—16. *Falleret.* For *fefellisset.* So, in the 18th verse, *ureret* for *ussisset.*—17. *Palam gravis.* "Openly terrible."—*Nescios fari pueros.* An imitation of the Greek form, νήπια τέκνα.—21. *Flexus.* "Swayed;" bent from his purpose.—22. *Vocibus.* "Entreaties."—*Adnuisset.* "Granted."—23. *Potiore ductos alite.* "Reared under more favourable auspices."

25—39. 25. *Doctor Argivae,* &c. "God of the lyre, instructor of the Grecian muse." *Thaliae* is here equivalent to *Musae lyricae,* and Apollo is invoked as the deity who taught the Greeks to excel in lyric numbers.—26. *Xantho;* alluding to the Lycian, not the Trojan Xanthus. This stream, though the largest in Lycia, was yet of inconsiderable size. On its banks stood a city of the same name, the greatest in the whole country. About sixty stadia eastward from the mouth of the Xanthus was the city of Patara, famed for its oracle of Apollo.—27. *Dauniae defende decus Camenae.* "Defend the honour of the Roman muse;" *i. e.* grant that in the Secular hymn, which Augustus bids me compose, I may support the honour of the Roman lyre. As regards *Dauniae,* here put for *Italae,* i. e. *Romanae,* consult the notes on *Ode* II. i. 34, and I. xxii. 13.—28. *Levis Agyieu.* "O youthful Apollo." The appellation *Agyieus* is of Greek origin (Ἀγυιεύς), and, if the common derivation be correct (from ἀγυιά, "a street"), denotes "the guardian deity of streets." It was the custom at Athens to erect small conical *cippi,* in honour of Apollo, in the vestibules and before the doors of their houses. Here he was invoked as the averter of evil, and was worshipped with perfumes, garlands, and fillets.—29. *Spiritum Phoebus mihi,* &c. The bard, fancying that his supplication has been heard, now addresses himself to the chorus of maidens and youths whom he supposes to be standing around, and awaiting his instructions. My prayer is granted: "Phoebus has given me poetic inspiration; Phoebus has given me the art of song, and the name of a poet."—31. *Virginum*

Deliae tutela deae, fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem, meique
Pollicis ictum,

Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum, celeremque pronos
Volvere menses.

Nupta jam dices: Ego dîs amicum,
Saeculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horatî.

primae, &c. "Ye noblest of the virgins, and ye boys sprung from illustrious sires." The maidens and youths who composed the chorus at the Secular celebration, and whom the poet here imagines that he has before him, were chosen from the first families.—33. *Deliae tutela deae.* "Ye that are protected by the Delian Diana." Diana was the patroness of moral purity.—35. *Lesbium servate pedem,* &c. "Observe the Lesbian measure, and the striking of my thumb." The expression *pollicis ictum* refers to the mode of marking the termination of cadences and measures, by the application of the thumb to the strings of the lyre.—38. *Crescentem face Noctilucam.* "The goddess that illumines the night, increasing in the splendour of her beams."—39. *Prosperam frugum.* "Propitious to the productions of the earth." A Graecism for *frugibus.—Celeremque pronos,* &c. "And swift in rolling onward the rapid months." A Graecism for *celerem in volvendis pronis mensibus.*

41—43. 41. *Nupta jam dices.* "United at length in the bands of wedlock, thou shalt say." *Jam* is here used for *tandem.* The poet, in the beginning of this stanza, turns to the maidens, and addresses himself to the leader of the chorus as the representative of the whole body. The inducement which he holds out to them for the proper performance of their part in the celebration is extremely pleasing; the prospect, namely, of a happy marriage; for the ancients believed that the virgins composing the chorus at the Secular and other solemnities, were always recompensed with a happy union. — 42. *Saeculo festas referente luces.* "When the Secular period brought back the festal days." The Secular games were celebrated once every hundred and ten years. Before the Julian reformation of the calendar, the Roman was a lunar year, which was brought, or was meant to be brought, into harmony with the solar year, by the insertion of an intercalary month. Joseph Scaliger has shown that the principle was to intercalate a month, alternately of twenty-two and twenty-three days, every other year during periods of twenty-two years; in each of which periods such an intercalary month was inserted ten times, the last *biennium* being passed over. As five years made a *lustrum,* so five of these periods made a *saeculum* of one hundred and ten years. (Scaliger, *de Emendat. Temp.*

CARMEN VII.

AD TORQUATUM.

Diffugere nives; redeunt jam gramina campis,
Arboribusque comae:
Mutat terra vices: et decrescentia ripas
Flumina praetereunt:
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.
Immortalia ne speres, monet Annus et almum
Quae rapit Hora diem.
Frigora mitescunt Zephyris; Ver proterit Aestas,
Interitura, simul

p. 80. *seqq.*—Niebuhr's *Roman History*, vol. i. p. 334. *Hare and Thirlwall's transl.*)—43. *Reddidi carmen.* "Recited a hymn."—*Docilis modorum*, &c. "After having learned, with a docile mind, the measures of the poet Horace." *Modorum* refers here as well to the movements as to the singing of the chorus.

Ode VII.—This piece is similar, in its complexion, to the fourth ode of the first book. In both these productions the same topic is enforced,—the brevity of life, and the wisdom of present enjoyment. The individual to whom the ode is addressed is the same with the Torquatus to whom the fifth epistle of the first book is inscribed. He was grandson of L. Manlius Torquatus, who held the consulship in the year that Horace was born. (*Ode* III. xxi. 1.) Vanderbourg remarks of him as follows: "On ne connaît ce Torquatus que par l'ode qui nous occupe, et l'épître v. du livre 1. qu'Horace lui adresse pareillement. Il en résulte que cet ami de notre poëte était un homme éloquent et fort estimable, mais un peu attaqué de la manie de thésauriser, manie d'autant plus bizarre chez lui, qu'il était, dit-on, célibataire, et n'entassait que pour des collatéraux."

1—26. 1. *Diffugere nives*, &c. "The snows are fled: their verdure is now returning to the fields, and their foliage to the trees." The student must note the beauty and spirit of the tense *diffugere*.—3. *Mutat terra vices.* "The earth changes its appearance." Compare the explanation of Mitscherlich: "*Vices terrae de colore ejus, per annuas vices apparente, ac pro diversa anni tempestate variante, dictae.*"—*Et decrescentia ripas*, &c. Marking the cessation of the season of inundations in early spring, and the approach of summer.—5. *Audet ducere choros.* "Ventures to lead up the dances."—7. *Immortalia.* "For an immortal existence."—*Monet annus.* "Of this the year warns thee."—The vicissitudes of the seasons remind us, according to the poet, of the brief nature of our own existence.—9. *Frigora mitescunt Zephyris.* "The winter colds are beginning to moderate under the influence of the western winds." *Zephyri* mark the vernal breezes.—*Proterit.* "Tramples upon." Beautifully descriptive of the hot and ardent progress of the summer season.—10. *In-*

Pomifer Auctumnus fruges effuderit: et mox
Bruma recurrit iners.
Damna tamen celeres reparant coelestia lunae:
Nos, ubi decidimus,
Quo pius Aeneas, quo dives Tullus et Ancus,
Pulvis et umbra sumus.
Quis scit, an adjiciant hodiernae crastina summae
Tempora dî superi?
Cuncta manus avidas fugient haeredis, amico
Quae dederis animo.
Quum semel occideris, et de te splendida Minos
Fecerit arbitria:
Non, Torquate, genus, non te facundia, non te
Restituet pietas.
Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum:
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

teritura, simul, &c. "Destined in its turn to perish, as soon as fruitful autumn shall have poured forth its stores." *Simul* is for *simul ac.*—12. *Bruma iners.* "Sluggish winter;" alluding to winter as, comparatively speaking, the season of inaction. Compare the language of Bion, (vi. 5,) χεῖμα δύσεργον.—13. *Damna tamen celeres,* &c. "The rapid months, however, repair the losses occasioned by the changing seasons." Before the Julian reformation of the calendar, the Roman months were lunar ones. Hence *lunae* was frequently used in the language of poetry, even after the change had taken place, as equivalent to *menses.*—15. *Quo.* "To the place whither." Understand *eo* before *quo;* and at the end of the clause, the verb *deciderunt.*—*Dives Tullus et Ancus.* The epithet *dives* alludes merely to the wealth and power of Tullus Hostilius and Ancus Martius as monarchs; with a reference, at the same time, however, to primitive days, since Claudian, (xv. 109,) when comparing Rome under Ancus with the same city under the emperor, speaks of the "*moenia pauperis Anci.*"—16. *Sumus.* "There we remain;" equivalent to *manemus.*—17. *Adjiciant.* "Intend to add."—*Crastina tempora.* "To-morrow's hours." —19. *Amico, quae dederis animo.* "Which thou shalt have bestowed on thyself." *Amico* is here equivalent to *tuo,* in imitation of the Greek idiom, by which φίλος is put for ἐμός, σός, ἑός.—21. *Splendida arbitria.* "His impartial sentence." The allusion is to a *clear,* impartial decision, the justice of which is instantly apparent to all. So the Bandusian fount is called (*Ode* III. xiii. 1) *splendidior vitro,* "clearer than glass."—24. *Restituet.* "Will restore to the light of day."—25. *Infernis tenebris.* "From the darkness of the lower world."

CARMEN VIII.

AD CENSORINUM.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus;
Donarem tripodas, praemia fortium
Graiorum; neque tu pessima munerum
Ferres, divite me scilicet artium,
Quas aut Parrhasius protulit, aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis: nec tibi talium
Res est aut animus deliciarum egens.

Ode VIII.—Supposed to have been written at the time of the Saturnalia; at which period of the year, as well as on other stated festivals, it was customary among the Romans for friends to send presents to one another. The ode before us constitutes the poet's gift to Censorinus; and, in order to enhance its value, he descants on the praises of his favourite art. There were two distinguished individuals at Rome of the name of Censorinus, the father and son. The latter, C. Marcius Censorinus, is most probably the one who is here addressed, as, in point of years, he was the more fit of the two to be the companion of Horace, and as Velleius Paterculus (ii. 102) styles him, *virum demerendis hominibus genitum.* He was consul along with C. Asinius Gallus, A. U. C. 746.

1—11. 1. *Donarem pateras*, &c. "Liberal to my friends, Censorinus, I would bestow upon them cups and pleasing vessels of bronze;" *i. e.* I would liberally bestow on my friends cups and vessels of beauteous bronze. The poet alludes to the taste for collecting antiques, which then prevailed among his countrymen.—3. *Tripodas.* The ancients made very frequent use of the tripod for domestic purposes, to set their lamps upon, and also in religious ceremonies. Perhaps the most frequent application of all others was to serve water out in their common habitations. In these instances, the upper part was so disposed as to receive a vase.—4. *Neque tu pessima munerum ferres.* "Nor shouldst thou bear away as thine own the meanest of gifts;" a litotes for *tu optima et rarissima munera ferres.*—5. *Divite me scilicet artium*, &c. "Were I rich in the works of art, which either a Parrhasius or a Scopas produced; the latter in marble, the former by the aid of liquid colours, skilful in representing at one time a human being, at another a god."—8. *Sollers ponere;* a Graecism for *sollers in ponendo*, or *sollers ponendi.* The artists here mentioned are taken by the poet as the respective representatives of painting and statuary.—9. *Sed non haec mihi vis*, &c. "But I possess no store of these things, nor hast thou a fortune or inclination that needs such curiosities." In other words: I am too poor to own such valuables; while thou art too rich, and hast too many of them, to need

Gaudes carminibus; carmina possumus
Donare, et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis
Post mortem ducibus; non celeres fugae,
Rejectaeque retrorsum Hannibalis minae,
[Non stipendia Carthaginis impiae,]
Ejus, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes, quam Calabrae Pierides: neque,
Si chartae sileant, quod bene feceris,
Mercedem tuleris. Quid foret Iliae

or desire any more.—11. *Gaudes carminibus*, &c. "Thy delight is in verses: verses *we* can bestow, and can fix a value on the gift." The train of ideas is as follows: Thou carest far less for the things that have just been mentioned, than for the productions of the Muse. Here we *can* bestow a present, and can explain, moreover, the true value of the gift. Cups, and vases, and tripods, are estimated in accordance with the caprice and luxury of the age, but the fame of verse is immortal. The bard then proceeds to exemplify the never-dying honours which his art can bestow.

13—33. 13. *Non incisa notis*, &c. "Not marbles marked with public inscriptions, by which the breathing of life returns to illustrious leaders after death." *Incisa* is literally "cut in," or "engraved."—15. *Non celeres fugae*, &c. "Not the rapid flight of Hannibal, nor his threats hurled back upon him." The expression *celeres fugae* refers to the sudden departure of Hannibal from Italy, when recalled by the Carthaginians to make head against Scipio. He had threatened that he would overthrow the power of Rome; these threats Scipio hurled back upon him, and humbled the pride of Carthage in the field of Zama. —17. *Non stipendia Carthaginis impiae.* "Not the tribute imposed upon perfidious Carthage." The common reading is *Non incendia Carthaginis impiae*, which involves an historical error, in ascribing the overthrow of Hannibal and the destruction of Carthage to one and the same Scipio. The elder Scipio imposed a tribute on Carthage after the battle of Zama, the younger destroyed the city.—18. *Ejus, qui domita*, &c. The order of construction is as follows: *Clarius indicant laudes ejus, qui rediit lucratus nomen ab Africa domita, quam*, &c. Scipio obtained the *agnomen* of "*Africanus*" from his conquests in Africa, a title subsequently bestowed on the younger Scipio, the destroyer of Carthage.—20. *Calabrae Pierides.* "The Muses of Calabria." The allusion is to the poet Ennius, who was born at Rudiae in Calabria, and who celebrated the exploits of his friend and patron, the elder Scipio, in his Annals or metrical chronicles, and also in a poem connected with these Annals, and devoted to the praise of the Roman commander. —*Neque, si chartae sileant*, &c. "Nor, if writings be silent, shalt thou reap any reward for what thou mayest have laudably accomplished."

Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli ?
Ereptum Stygiis fluctibus Aeacum
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori :
Coelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules :
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates :
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

The construction in the text is *mercedem* (illius) *quod bene feceris.*—22. *Quid foret Iliae*, &c. "What would the son of Ilia and of Mars be now, if invidious silence had stifled the merits of Romulus ?" In other words, Where would be the fame and the glory of Romulus, if Ennius had been silent in his praise ? Horace alludes to the mention made by Ennius, in his Annals, of the fabled birth of Romulus and Remus.—As regards Ilia, compare note, *Ode* III. ix. 8.—24. *Obstaret ;* put for *obstitisset.*—25. *Ereptum Stygiis fluctibus Aeacum*, &c. "The power, and the favour, and the lays of eminent poets, consecrate to immortality, and place in the islands of the blessed, Aeacus rescued from the dominion of the grave." *Stygiis fluctibus* is here equivalent to *morte.*—27. *Divitibus consecrat insulis ;* alluding to the earlier mythology, by which Elysium was placed in one or more of the isles of the western ocean.—29. *Sic Jovis interest*, &c. "By this means the unwearied Hercules participates in the long wished-for banquet of Jove." *Sic* is here equivalent to *carminibus poëtarum.*—31. *Clarum Tyndaridae sidus.* "By this means the Tyndaridae, that bright constellation." Understand *sic* at the beginning of this clause. The allusion is to Castor and Pollux. Consult note on *Ode* I. iii. 2.—33. *Ornatus viridi tempora pampino.* We must again understand *sic.* "By this means Bacchus, having his temples adorned with the verdant vine-leaf, leads to a successful issue the prayers of the husbandmen." In other words : By the songs of the bards Bacchus is gifted with the privileges and attributes of divinity. Consult note on *Ode* III. viii. 7.

Ode IX.—In the preceding ode the poet asserts, that the only path to immortality is through the verses of the bard. The same idea again meets us in the present piece ; and Horace promises, through the medium of his numbers, an eternity of fame to Lollius. My lyric poems are not destined to perish, he exclaims ; for, even though Homer enjoys the first rank among the votaries of the Muse, still the strains of Pindar, Simonides, Stesichorus, Anacreon, and Sappho, live in the remembrance of men : and my own productions, therefore, in which I have followed the footsteps of these illustrious children of song, will, I know, be rescued from the night of oblivion. The memory of those

CARMEN IX.

AD LOLLIUM.

Ne forte credas interitura, quae,
Longe sonantem natus ad Aufidum,
Non ante vulgatas per artes
Verba loquor socianda chordis.

whom they celebrate descends to after-ages with the numbers of the bard, while, if a poet be wanting, the bravest of heroes sleeps forgotten in the tomb. Thy praises then, Lollius, shall be my theme, and thy numerous virtues shall live in the immortality of verse.

M. Lollius Palicanus, to whom this ode is addressed, enjoyed for a long time a very high reputation. Augustus gave him A. U. C. 728, the government of Galatia, with the title of propraetor. He acquitted himself so well in this office, that the emperor, in order to recompense his services, named him consul, in 732, with L. Aemilius Lepidus. In this year the present ode was written, and thus far nothing had occurred to tarnish his fame. Being sent, in 737, to engage the Germans, who had made an irruption into Gaul, he had the misfortune, after some successes, to experience a defeat, known in history by the name of *Lolliana Clades*, and in which he lost the eagle of the fifth legion. It appears, however, that he was able to repair this disaster, and regain the confidence of Augustus ; for this monarch chose him, about the year 751, to accompany his grandson Caius Caesar into the East, as a kind of director of his youth ("*veluti moderator juventae*." Vell. Pat. ii. 102). It was in this mission to the East, seven or eight years after the death of our poet, that he became guilty of the greatest depredations, and formed secret plots, which were disclosed to Caius Caesar by the king of the Parthians. Lollius died suddenly a few days after this, leaving behind him an odious memory. Whether his end was voluntary or otherwise, Velleius Paterculus declares himself unable to decide.—We must not confound this individual with the Lollius to whom the second and eighteenth epistles of the first book are inscribed ; a mistake into which Dacier has fallen, and which he endeavours to support by very feeble arguments. Sanadon has clearly shown that these two epistles are evidently addressed to a very young man, the father, probably, of Lollia Paulina, whom Caligula took away from C. Memmius, in order to espouse her himself, and whom he repudiated soon after. We have in Pliny (*Nat. Hist.* ix. 35) a curious passage respecting the enormous riches which this Lollia had inherited from her grandfather.

1—9. I. *Ne forte credas*, &c. "Do not for a moment believe that those words are destined to perish, which I, born near the banks of the far-resounding Aufidus, am wont to utter, to be accompanied by the strings of the lyre through an art before unknown." Horace alludes to himself as the first that introduced into the Latin tongue the lyric measures of Greece.—2. *Longe sonantem natus*, &c. ; alluding to his having been born in Apulia. Consult *Ode* III. xxx. 10.—5. *Non, si priores*, &c. "Although the Maeonian Homer holds the first rank among poets,

Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent,
Ceaeque, et Alcaei minaces,
Stesichorique graves Camenae:

Nec, si quid olim lusit Anacreon,
Delevit aetas: spirat adhuc amor,
Vivuntque commissi calores
Aeoliae fidibus puellae.

Non sola comtos arsit adulteri
Crines, et aurum vestibus illitum
Mirata, regalesque cultus
Et comites Helene Lacaena:

Primusve Teucer tela Cydonio
Direxit arcu: non semel Ilios
Vexata: non pugnavit ingens
Idomeneus Sthenelusve solus

still the strains of Pindar and the Cean Simonides, and the threatening lines of Alcaeus, and the dignified effusions of Stesichorus, are not hid from the knowledge of posterity." More literally: "The Pindaric and Cean Muses, and the threatening ones of Alcaeus, and the dignified ones of Stesichorus." As regards the epithet *Maeonius*, applied to Homer, consult note on *Ode* I. vi. 2.—7. *Ceae.* Consult note on *Ode* II. i. 37.—*Alcaei minaces;* alluding to the effusions of Alcaeus against the tyrants of his native island. Consult note on *Ode* II. xiii. 26.—8. *Stesichorique graves Camenae.* Stesichorus was a native of Himera, in Sicily, and born about 632 B.C. He was contemporary with Sappho, Alcaeus, and Pittacus. He used the Doric dialect, and, besides hymns in honour of the gods, and odes in praise of heroes, composed what may be called lyro-epic poems, such as one entitled "The Destruction of Troy," and another called "The Orestiad."—9. *Nec, si quid olim,* &c. "Nor, if Anacreon, in former days, produced any sportive effusion, has time destroyed this." Time, however, has made fearful ravages, *for us,* in the productions of this bard. At the present day, we can attribute to Anacreon only the fragments that were collected by Ursinus, and a few additional ones; and not those poems which commonly go under his name, a few only excepted.

11—49. 11. *Calores Aeoliae puellae.* "The impassioned feelings of the Aeolian maid." The allusion is to Sappho. Consult note on *Ode* II. xiii. 24.—13. *Non sola comtos,* &c. The order of construction is as follows: *Lacaena Helene non sola arsit comtos crines adulteri, et mirata* (est) *aurum.*—14. *Aurum vestibus illitum.* "The gold spread profusely over his garments;" *i. e.* his garments richly embroidered with gold.—15. *Regalesque cultus et comites.* "And his regal splendour and retinue." *Cultus* here refers to the individual's manner of life, and the

Dicenda Musis proelia: non ferox
Hector, vel acer Deïphobus graves
Excepit ictus pro pudicis
Conjugibus puerisque primus.

Vixere fortes ante Agamemnona
Multi: sed omnes illacrimabiles
Urguentur ignotique longa
Nocte, carent quia vate sacro.

Paulum sepultae distat inertiae
Celata virtus. Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens, et secundis
Temporibus dubiisque rectus:

Vindex avarae fraudis, et abstinens
Ducentis ad se cuncta pecuniae:
Consulque non unius anni,
Sed quoties bonus atque fidus

extent of his resources.—17. *Cydonio arcu.* Cydon was one of the most ancient and important cities of Crete; and the Cydonians were esteemed the best among the Cretan archers.—18. *Non semel Ilios vexata.* Troy, previous to its final overthrow, had been twice taken, once by Hercules, and again by the Amazons.—19. *Ingens.* "Mighty in arms."—22. *Acer Deïphobus.* Deïphobus was regarded as the bravest of the Trojans after Hector.—29. *Inertiae.* The dative for *ab inertia* by a Graecism.—30. *Celata virtus.* "Merit, when uncelebrated;" *i. e.* when concealed from the knowledge of posterity, for want of a bard or historian to celebrate its praises.—*Non ego te meis*, &c. "I will not pass thee over in silence, unhonoured in my strains."—33. *Lividas.* "Envious."—35. *Rerumque prudens*, &c. "Both skilled in the management of affairs, and alike unshaken in prosperity and misfortune." The poet here begins to enumerate some of the claims of Lollius to an immortality of fame. Hence the connexion in the train of ideas is as follows: And worthy art thou, O Lollius, of being remembered by afterages, for "thou hast a mind," &c.—37. *Vindex.* Put in apposition with *animus.*—38. *Ducentis ad se cuncta.* "Drawing all things within the sphere of its influence."—39. *Consulque non unius anni.* "And not merely the consul of a single year." A bold and beautiful personification, by which the term *consul* is applied to the mind of Lollius. Ever actuated by the purest principles, and ever preferring honour to

Judex honestum praetulit utili,
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicuit sua victor arma.

Non possidentem multa vocaveris
Recte beatum: rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti,

Duramque callet pauperiem pati,
Pejusque leto flagitium timet;
Non ille pro caris amicis
Aut patria timidus perire.

CARMEN X.

AD LIGURINUM.

O CRUDELIS adhuc, et Veneris muneribus potens,
Insperata tuae quum veniet pluma superbiae,
Et, quae nunc humeris involitant, deciderint comae,
Nunc et, qui color est puniceae flore prior rosae,
Mutatus Ligurinum in faciem verterit hispidam:
Dices, Heu! quoties te in speculo videris alterum,
Quae mens est hodie, cur eadem non puero fuit?
Vel cur his animis incolumes non redeunt genae?

views of mere private interest, the mind of Lollius enjoys a perpetual consulship.—42. *Rejecit alto dona nocentium*, &c. "Rejects with disdainful brow the bribes of the guilty; victorious, makes for himself a way, by his own arms, amid opposing crowds."—44. *Explicuit sua arma* may be rendered more literally, though less intelligibly, "displays his arms." The "opposing crowds" are the difficulties that beset the path of the upright man, as well from the inherent weakness of his own nature, as from the arts of the flatterer, and the machinations of secret foes. Calling, however, virtue and firmness to his aid, he employs these arms of purest temper against the host that surrounds him, and comes off victorious from the conflict.—46. *Recte.* "Consistently with true wisdom."—*Rectius occupat nomen beati.* "With far more propriety does that man lay claim to the title of happy."—49. *Callet.* "Well knows."

ODE X.—Addressed to Ligurinus.

2—7. 2. *Insperata tuae*, &c. "When the down shall come unexpected on thy pride;" *i. e.* when the down of advancing years shall cover the smooth cheeks of which thou art now so vain, and shall cause

CARMEN XI.

AD PHYLLIDEM.

Est mihi nonum superantis annum
Plenus Albani cadus: est in horto,
Phylli, nectendis apium coronis:
Est ederae vis
Multa, qua crines religata fulges:
Ridet argento domus: ara castis
Vincta verbenis avet immolato
Spargier agno:
Cuncta festinat manus: huc et illuc
Cursitant mixtae pueris puellae:
Sordidum flammae trepidant rotantes
Vertice fumum.

thy beauty to disappear.—*Pluma* is here used in the sense of *lanugo.*—3. *Quae nunc humeris involitant.* "That now float upon thy shoulders."—4. *Est puniceae flore prior rosae.* "Surpasses the flower of the blushing rose," *i. e.* the blushing hue of the rose.—5. *Hispidam.* "Rough with the covering of manhood." The term applies to the beard, the growth of manhood, and not, as some suppose, to the wrinkles of age.—6. *Quoties te in speculo videris alterum.* "As often as thou shalt see thyself quite another person in the mirror;" *i. e.* completely changed from what thou now art.—7. *Quae mens est hodie,* &c. "Why had I not, when a boy, the same sentiments that I have now? or why, in the present state of my feelings, do not my beardless cheeks return?"

Ode XI.—The poet invites Phyllis to his abode, for the purpose of celebrating with him the natal day of Maecenas, and endeavours, by various arguments, to induce her to come.

1—35. 1. *Est mihi nonum,* &c. "I have a cask full of Alban wine, more than nine years old." The Alban wine is ranked by Pliny only as third-rate; but, from the frequent commendation of it by Horace and Juvenal, we must suppose it to have been in considerable repute, especially when matured by long keeping. It was sweet and thick when new, but became dry when old, seldom ripening properly before the fifteenth year.—3. *Nectendis apium coronis.* "Parsley for weaving chaplets." *Nectendis coronis* is for *ad nectendas coronas.*—4. *Est ederae vis multa.* "There is abundance of ivy."—5. *Fulges.* "Thou wilt appear more beauteous." The future, from the old verb *fulgo,* of the third conjugation, which frequently occurs in Lucretius.—6. *Ridet argento domus.* "The house smiles with glittering silver;" alluding to the silver vessels cleansed and made ready for the occasion, and more particularly for the sacrifice that was to take place.—*Ara castis vincta verbenis.* The allusion is to an *ara cespititia.* Consult notes on *Ode* i.

Ut tamen noris, quibus advoceris
Gaudiis: Idus tibi sunt agendae,
Qui dies mensem Veneris marinae
Findit Aprilem:

Jure solennis mihi, sanctiorque
Paene natali proprio, quod ex hac
Luce Maecenas meus affluentes
Ordinat annos.

Telephum, quem tu petis, occupavit,
Non tuae sortis juvenem, puella
Dives et lasciva, tenetque grata
Compede vinctum.

Terret ambustus Phaëthon avaras
Spes: et exemplum grave praebet ales
Pegasus, terrenum equitem gravatus
Bellerophontem:

xix. 13 and 14.—8. *Spargier.* An archaism for *spargi.* In the old language the syllable *er* was appended to all passive infinitives.—11. *Sordidum flammae trepidant*, &c. "The flames quiver as they roll the sullying smoke through the house-top;" *i. e.* the quivering flames roll, &c. The Greeks and Romans appear to have been unacquainted with the use of chimneys. The more common dwellings had merely an opening in the roof, which allowed the smoke to escape; the better class of edifices were warmed by means of pipes inclosed in the walls, and which communicated with a large stove, or several smaller ones, constructed in the earth under the building.—14. *Idus tibi sunt agendae*, &c. "The ides are to be celebrated by thee, a day that cleaves April, the month of sea-born Venus;" *i. e.* thou art to celebrate along with me the ides of April, a month sacred to Venus, who rose from the waves. The ides fell on the 15th of March, May, July, and October, and on the 13th of the other months. They received their name from the old verb *iduare*, "to divide," (a word of Etrurian origin, according to Macrobius, *Saturn.* i. 15,) because in some cases they actually, and in others nearly, divided the month.—15. *Mensem Veneris.* April was sacred to Venus.—17. *Jure solennis mihi*, &c. "A day deservedly solemnised by me, and almost held more sacred than that of my own nativity."—19. *Affluentes ordinat annos.* "Counts the successive number of his years."—22. *Non tuae sortis.* "Above thy rank."—25. *Terret ambustus Phaëthon*, &c. "Phaëthon, blasted by the thunders of Jove, strikes terror into ambitious hopes;" *i. e.* let the fate of Phaëthon be a warning to all those who seek to rise above their sphere.—26. *Exemplum grave praebet.* "Furnishes a strong admonition."—27. *Terrenum equitem gravatus*, &c. "Who disdained Bellerophon as a rider, because he was of mortal birth."—29. *Te digna.* "Things suited to thy condition."—*Et, ultra quam licet*, &c. The con-

Semper ut te digna sequare, et, ultra
Quam licet sperare nefas putando,
Disparem vites. Age jam, meorum
Finis amorum,—

Non enim posthac alia calebo
Femina,—condisce modos, amanda
Voce quos reddas: minuuntur atrae
Carmine curae.

CARMEN XII.

AD VIRGILIUM.

Jam Veris comites, quae mare temperant,
Impellunt animae lintea Thraciae:
Jam nec prata rigent, nec fluvii strepunt
Hiberna nive turgidi.

Nidum ponit, Ityn flebiliter gemens,
Infelix avis, et Cecropiae domus
Aeternum opprobrium, quod male barbaras
Regum est ulta libidines.

struction is, *et* (ut) *vites disparem, putando nefas sperare ultra quam licet.*—31. *Disparem.* "An unequal alliance." More literally, "One not thy equal;" *i. e.* whose rank in life is superior to thine.—*Meorum finis amorum.* "Last of my loves."—35. *Quos reddas.* "Which thou mayest recite." The poet invites her to come to him, and learn these measures from his instructions. When she has learned them, they are to form part of the intended celebration.

Ode XII.—It has never been satisfactorily determined, whether the present ode was addressed to the poet Virgil, or to some other individual of the same name. The individual here designated by the appellation of Virgil (be he who he may) is invited by Horace to an entertainment where each guest is to contribute his quota. The poet agrees to supply the wine, if Virgil will bring with him, as his share, a box of perfumes. He begs him to lay aside for a moment his eager pursuit of gain, and his schemes of self-interest, and to indulge in the pleasures of festivity.

1—27. 1. *Jam Veris comites,* &c. "Now the Thracian winds, the companions of Spring, which calm the sea, begin to swell the sails." The allusion is to the northern winds, whose home, according to the poets, was the land of Thrace. These winds began to blow in the commencement of Spring. The western breezes are more commonly mentioned in descriptions of Spring; but as these are changeable and inconstant, the poet prefers, on this occasion, to designate the winds which

Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula,
Delectantque deum, cui pecus et nigrae
Colles Arcadiae placent.

Adduxere sitim tempora, Virgili:
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,
Nardo vina mereberis.

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis
Spes donare novas largus, amaraque
Curarum eluere efficax.

blow more steadily at this season of the year.—4. *Hiberna nive.* "By the melting of the winter snow."—6. *Infelix avis.* The reference is here to the nightingale, and not to the swallow. Horace evidently alludes to that version of the story which makes Progne to have been changed into a nightingale and Philomela into a swallow.—*Et Cecropiae domus*, &c. "And the eternal reproach of the Attic line, for having too cruelly revenged the brutal lusts of kings." *Cecropiae* is here equivalent simply to *Atticae*, as Pandion, the father of Progne, though king of Athens, was not a descendant of Cecrops.—11. *Deum;* alluding to Pan.—*Nigrae colles.* "The dark hills," *i. e.* gloomy with forests. Among the hills, or, more properly speaking, mountains of Arcadia, the poets assigned Lycaeus and Maenalus to Pan as his favourite retreats.—13. *Adduxere sitim tempora.* "The season of the year brings along with it thirst;" *i. e.* the heats of Spring, and the thirst produced by them, impel us to the wine-cup.—14. *Pressum Calibus Liberum.* "The wine pressed at Cales." Consult note on *Ode* I. xx. 9.—15. *Juvenum nobilium cliens.* Who the "*juvenes nobiles*" were, to whom the poet here alludes, it is impossible to say; neither is it a matter of the least importance. Those commentators who maintain that the ode is addressed to the bard of Mantua, make them to be the young Neros, Drusus and Tiberius; and Döring, who is one of the number that advocate this opinion relative to Virgil, regards *cliens* as equivalent to the German "*Günstling*," "favourite."—16. *Nardo vina mereberis.* "Thou shalt earn thy wine with spikenard." Horace, as we have already stated in the Introductory Remarks, invites the individual, whom he here addresses, to an entertainment, where each guest is to contribute his quota. Our poet agrees to furnish the wine, if Virgil will supply perfumes, and hence tells him he shall have wine for his spikenard.—17. *Parvus onyx.* "A small alabaster box."—*Eliciet cadum.* "Will draw forth a cask;" *i. e.* will cause me to furnish a cask of wine for the entertainment. The opposition between *parvus onyx* and *cadus* is worthy of notice.—18. *Qui nunc Sulpiciis*, &c. "Which now lies stored away in the Sulpician repositories." Consult note on *Ode* III. xx. 7. According to Porphyrion in his scholia on this passage, the poet alludes to a certain Sulpicius Galba, a well known merchant of the day.—

Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tinguere poculis,
Plena dives ut in domo.

Verum pone moras et studium lucri;
Nigrorumque memor, dum licet, ignium,
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

CARMEN XIII.

AD LYCEN.

Audivere, Lyce, dî mea vota, dî
Audivere, Lyce. Fis anus, et tamen
Vis formosa videri,
Ludisque et bibis impudens,

Et cantu tremulo pota Cupidinem
Lentum sollicitas. Ille virentis et
Doctae psallere Chiae
Pulchris excubat in genis.

19. *Donare largus.* A Graecism for *largus donandi*, or *ad donandum.* —*Amara curarum.* "Bitter cares." An imitation of the Greek idiom, (τὰ πικρὰ τῶν μεριμνῶν,) in place of the common Latin form *amaras curas.*—21. *Cum tua merce.* "With thy club," *i. e.* with thy share towards the entertainment; or, in other words, with the perfumes. The part furnished by each guest toward a feast is here regarded as a kind of merchandise, which partners in trade throw into a common stock, that they may divide the profits.—22. *Non ego te meis immunem*, &c. "I do not intend to moisten thee, at free cost, with the contents of my cups, as the rich man does in some well-stored abode."—26. *Nigrorumque memor ignium.* "And, mindful of the gloomy fires of the funeral pile;" *i. e.* of the shortness of existence.—27. *Misce stultitiam consiliis brevem*, &c. "Blend a little folly with thy worldly plans: it is delightful to give loose on a proper occasion."—28. *Desipere* properly signifies "to play the fool;" and hence we obtain other kindred meanings, such as, "to indulge in festive enjoyment," "to unbend," "give loose," &c.

Ode XIII.—Addressed to Lyce, now advanced in years.

5—28. 5. *Tremulo;* alluding to the failure of the voice through age. —7. *Doctae psallere.* A Graecism for *doctae psallendi*, or *in psallendo.* "Skilled in music and in song." *Psallo* (from the Greek ψάλλω) here means to play on a musical instrument, and accompany it with the voice. Its primitive signification, however, like that of the Greek verb whence

Importunus enim transvolat aridas
Quercus, et refugit te, quia luridi
Dentes te, quia rugae
Turpant et capitis nives.

Nec Coae referunt jam tibi purpurae,
Nec clari lapides tempora, quae semel
Notis condita fastis
Inclusit volucris Dies.

Quo fugit Venus? heu! quove color? decens
Quo motus? quid habes illius, illius,
Quae spirabat Amores,
Quae me surpuerat mihi?

Felix post Cinaram notaque et artium
Gratarum facies! Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem

Cornicis vetulae temporibus Lycen:
Possent ut juvenes visere fervidi,
Multo non sine risu,
Dilapsam in cineres facem.

it is derived, refers to instrumental performance alone.—8. *Excubat.* "Keeps watch." Cupid stations himself in the cheeks of Chia, watching for his victims.—9. *Importunus.* "The cruel boy." Ironical.—12. *Capitis nives.* "The snows of thy head," *i. e.* thy locks whitened with the snow of years.—13. *Nec Coae referunt jam tibi purpurae,* &c. "Now, neither the purple vestments of Cos, nor sparkling jewels, bring back to thee the moments, which the fleeting day has recorded and shut up in the public registers."—*Coae purpurae.* The island of Cos was famed for the manufacture of a species of vestments, termed, from the place where they are made, Coan (*vestes Coae*). They were made of silk, and are described as fine, thin, and indeed almost transparent.—17. *Venus.* "Thy beauty."—*Decens motus.* "Thy graceful deportment."—18. *Illius, illius.* "Of that Lyce, that Lyce."—20. *Surpuerat;* for *surripuerat.* —21. *Felix post Cinaram,* &c. "Ah, form once yielding in beauty to Cinara alone, and famed for every pleasing charm."—22. *Facies* here applies to the entire form, and not merely to the features. Consult note on *Ode* IV. i. 3.—24. *Servatura diu parem,* &c. "Intending to preserve Lyce for a long period, so as to be equal to the years of an old crow;" *i. e.* until she should become a rival in years with the aged crow. Consult note on *Ode* III. xvii. 13.—28. *Dilapsam in cineres facem.* "The torch that had once inflamed them, reduced to ashes."

CARMEN XIV.

AD AUGUSTUM.

Quae cura Patrum, quaeve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos

Aeternet? O, qua sol habitabiles
Illustrat oras, maxime principum;
Quem legis expertes Latinae
Vindelici didicere nuper,

Quid Marte posses. Milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces, et arces
Alpibus impositas tremendis,

Ode XIV.—We have already stated, in the Introductory Remarks to the fourth Ode of the present Book, that Horace had been directed by Augustus to celebrate in song the victories of Drusus and Tiberius. The piece to which we have alluded is devoted, in consequence, to the praises of the former; the present one, to those of the latter of the two princes. In both productions, however, the art of the poet is shown in ascribing the success of the two brothers to the wisdom and fostering counsels of Augustus himself.

1—15. 1. *Quae cura Patrum*, &c. "What care on the part of the Fathers, or what on the part of the Roman people at large, can, by offerings rich with honours, perpetuate to the latest ages, O Augustus, the remembrance of thy virtues, in public inscriptions and recording annals?" —2. *Muneribus;* alluding to the various public monuments, decrees, &c., proceeding from a grateful people.—4. *Titulos.* The reference is to public inscriptions of every kind, as well on the pedestals of statues, as on arches, triumphal monuments, coins, &c.—*Memoresque fastos.* Consult note on *Ode* III. xvii. 4.—5. *Aeternet.* Varro, as quoted by Nonius, (ii. 57,) uses this same verb; "*Litteris ac laudibus aeternare.*"—7. *Quem legis expertes Latinae*, &c. "Whom the Vindelici, free before from Roman sway, lately learned what thou couldst do in war." Or, more freely and intelligibly, "Whose power in war the Vindelici, &c. lately experienced." We have here an imitation of a well-known Greek idiom.—8. *Vindelici.* Consult note on *Ode* IV. iv. 18.—10. *Genaunos, implacidum genus, Breunosque veloces.* The poet here substitutes for the Raeti and Vindelici of the fourth Ode, the Genauni and Breuni, Alpine nations dwelling in their vicinity, and allied to them in war. This is done apparently with the view of amplifying the victories of the young Neros, by increasing the number of the conquered nations. The Genauni and Breuni occupied the *Val d' Agno* and *Val Braunia*, to the east and north-east of the *Lago Maggiore.* (Lacus Verbanus.)—13. *Dejecit acer plus vice simplici.* "More than once bravely overthrew."—14. *Major*

Dejecit acer plus vice simplici.
Major Neronum mox grave proelium
Commisit, immanesque Raetos
Auspiciis pepulit secundis:

Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis:
Indomitas prope qualis undas

Exercet Auster, Pleïadum choro
Scindente nubes: impiger hostium
Vexare turmas, et frementem
Mittere equum medios per ignes.

Neronum. "The elder of the Neros;" alluding to Tiberius, the future emperor.—15. *Immanesque Raetos auspiciis*, &c. "And under thy favouring auspices drove back the ferocious Raeti." In the time of the republic, when the consul performed anything in person, he was said to do it by his own conduct and auspices (*ductu, vel imperio, et auspicio suo*); but if his lieutenant, or any other person, did it by his command, it was said to be done *auspicio consulis, ductu legati,* under the auspices of the consul, and the conduct of the legatus. In this manner the emperors were said to do everything, by their own auspices, although they remained at Rome.—By the Raeti in the text are meant the united forces of the Raeti, Vindelici, and their allies. The first of these constituted, in fact, the smallest part, as their strength had already been broken by Drusus. Compare Introductory Remarks to the fourth Ode of this Book.

17—33. 17. *Spectandus in certamine Martio,* &c. "Giving an illustrious proof in the martial conflict, with what destruction he could overwhelm those bosoms that were devoted to death in the cause of freedom." The poet here alludes to the custom prevalent among these, and other barbarous nations, especially such as were of Germanic or Celtic origin, of devoting themselves to death in defence of their country's freedom.—21. *Exercet.* "Tames."—*Pleïadum choro scindente nubes,* &c. "When the dance of the Pleiades is severing the clouds." A beautiful mode of expressing the rising of these stars. The Pleiades are seven stars in the neck of the Bull. They are fabled to have been seven of the daughters of Atlas, whence they are also called *Atlantides.* (Virg. *Georg.* i. 221.) They rise with the sun on the tenth day before the Calends of May (22d April), according to Columella. The Latin writers generally call them *Vergiliae,* from their rising about the Vernal Equinox. The appellation of *Pleiades* is supposed to come from πλέω, "to sail," because their rising marked the season when the storms of winter had departed, and everything favoured the renewal of navigation. Some, however, derive the name from πλείονες, because they appear in a cluster; and thus we find Manilius calling them "*sidus glomerabile.*"—24. *Medios per ignes.* Some commentators regard this as a proverbial expression, alluding to an affair full of imminent danger, and compare it

Sic tauriformis volvitur Aufidus,
Qua regna Dauni praefluit Appuli,
Quum saevit, horrendamque cultis
Diluviem meditatur agris :

Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu,
Primosque et extremos metendo
Stravit humum, sine clade victor,

Te copias, te consilium et tuos
Praebente divos. Nam, tibi quo die
Portus Alexandrea supplex
Et vacuam patefecit aulam,

Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit.

with the Greek διὰ πυρὸς μολεῖν. The scholiast, on the other hand, explains it as equivalent to "*per medium pugnae fervorem.*" We rather think with Gessner, however, that the reference is to some historical event which has not come down to us.—25. *Sic tauriformis volvitur Aufidus.* "With the same fury is the bull-formed Aufidus rolled along." The epithet *tauriformis,* analogous to the Greek ταυρόμορφος, alludes either to the bull's head, or to the horns with which the gods of rivers were anciently represented. The scholiast on Euripides (*Orest.* 1378) is quite correct in referring the explanation of this to the roaring of their waters. Consult note on *Ode* III. xxx. 10.—26. *Qua regna Dauni,* &c. "Where it flows by the realms of Apulian Daunus;" *i. e.* where it waters the land of Apulia.—*Praefluit.* For *praeterfluit.* Compare *Ode* IV. iii. 10.—29. *Agmina ferrata.* "The iron-clad bands."—31. *Metendo.* "By mowing down."—32. *Sine clade.* "Without loss to himself;" *i. e.* with trifling injury to his own army.—33. *Consilium et tuos divos.* "Thy counsel and thy favouring gods;" *i. e.* thy counsel and thy auspices. By the expression *tuos divos,* the poet means the favour of heaven, which had constantly accompanied the arms of Augustus : hence the gods are, by a bold figure, called his own. A proof of this favour is given in the very next sentence, in which it is stated, that, on the fifteenth anniversary of the capture of Alexandrea, the victories of Drusus and Tiberius were achieved over their barbarian foes.

34—52. 34. *Nam, tibi quo die,* &c. "For, at the close of the third lustrum from the day on which the suppliant Alexandrea opened wide to thee her harbours and deserted court, propitious Fortune gave a favourable issue to the war." Alexandrea was taken A. U. C. 724, and the war with the Raeti and Vindelici was brought to a close A. U. C. 739.—36. *Vacuam aulam ;* alluding to the retreat of Antony and Cleopatra into the monument.—37. *Lustro.* Consult note on *Ode* II. iv. 22.—

Te Cantaber non ante domabilis,
Medusque, et Indus, te profugus Scythes
Miratur, o tutela praesens
Italiae dominaeque Romae :

Te, fontium qui celat origines,
Nilusque, et Ister, te rapidus Tigris,
Te belluosus qui remotis
Obstrepit Oceanus Britannis :

Te non paventis funera Galliae
Duraeque tellus audit Iberiae :
Te caede gaudentes Sygambri
Compositis venerantur armis.

CARMEN XV.

AUGUSTI LAUDES.

Phoebus volentem proelia me loqui
Victas et urbes, increpuit, lyra :
Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas

41. *Cantaber.* Consult note on *Ode* II. vi. 2.—42. *Medusque.* Compare Introductory Remarks, *Ode* III. v., and note on *Ode* I. xxvi. 3.—*Indus.* Consult note on *Ode* I. xii. 55.—*Scythes.* Consult notes on *Ode* II. ix. 23, and III. viii. 23.—43. *Tutela praesens.* Consult note on *Ode* III. v. 2.—44. *Dominae.* "Mistress of the world."—45. *Fontium qui celat origines, Nilus.* The Nile, the largest river of the old world, still conceals, observes Malte-Brun, its true sources from the research of science. At least, scarcely anything more of them is known to us now than was known in the time of Eratosthenes.—46. *Ister.* The Danube. The poet alludes to the victories of Augustus over the Dacians, and other barbarous tribes dwelling in the vicinity of this stream.—46. *Rapidus Tigris.* The reference is to Armenia, over which country Tiberius, by the orders of Augustus, A. U. C. 734, placed Tigranes as king. The epithet here applied to the Tigris is very appropriate. It is a very swift stream, and its great rapidity, the natural effect of local circumstances, has procured for it the name of *Tigr* in the Median tongue, *Diglito* in Arabic, and *Hiddekel* in Hebrew ; all which terms denote the flight of an arrow.—47. *Belluosus.* "Teeming with monsters."—48. *Britannis.* Consult note on *Ode* III. v. 3.—49. *Non paventis funera Galliae.* Lucan (*Phars.* i. 459, *seqq.*) ascribes the contempt of death which characterised the Gauls, to their belief in the metempsychosis as taught by the Druids. —50. *Audit.* "Obeys."—51. *Sygambri.* Consult note on *Ode* IV. ii. 36.—52. *Compositis armis.* "Their arms being laid aside."

Ode XV.—The poet feigns, that, when about to celebrate in song the

Fruges et agris retulit uberes,
Et signa nostro restituit Jovi,
Derepta Parthorum superbis
Postibus, et vacuum duellis

Janum Quirinum clusit, et ordinem
Rectum evaganti frena Licentiae
Injecit, emovitque culpas,
Et veteres revocavit artes:

Per quas Latinum nomen et Italae
Crevere vires, famaque et imperî
Porrecta majestas ad ortum
Solis ab Hesperio cubili.

battles and victories of Augustus, Apollo reproved him for his rash attempt, and that he thereupon turned his attention to subjects of a less daring nature, and more on an equality with his poetic powers. The bard therefore sings of the blessings conferred on the Roman people by the glorious reign of the monarch—the closing of the temple of Janus—the prevalence of universal peace—the revival of agriculture—the re-establishment of laws and public morals—the rekindling splendour of the Roman name. Hence the concluding declaration of the piece, that Augustus shall receive divine honours, as a tutelary deity, from the hands of a grateful people.

1—31. 1. *Phoebus volentem,* &c. "Phoebus sternly reproved me, when wishing to tell on the lyre of battles and subjugated cities, and warned me not to spread my little sails over the surface of the Tuscan sea." To attempt with his feeble genius to sing the victories of Augustus, is, according to the bard, to venture in a little bark on a broad tempestuous ocean.—5. *Fruges uberes.* "Abundant harvests;" alluding to the revival of agriculture after the storms of war.—6. *Et signa nostro restituit Jovi.* "And has restored the Roman standards to our Jove:" an allusion to the recovery of the standards lost in the overthrow of Crassus, and the check of Antony. Consult note on *Ode* I. xxvi. 3, and Introductory Remarks, *Ode* III. v.—8. *Et vacuum duellis,* &c. "And has closed the temple of Janus Quirinus, free from wars." The temple of Janus was open in war and closed in peace. It had been closed previous to the reign of Augustus, once in the days of Numa, and a second time at the conclusion of the first Punic War. Under Augustus it was closed thrice: once in A. U. C. 725, after the overthrow of Antony; (compare Orosius, vi. 22, and Dio Cassius, li. 20;) again in A. U. C. 729, after the reduction of the Cantabri; (compare Dio Cassius, liii. 26;) and the third time, when the Dacians, Dalmatians, and some of the German tribes, were subdued by Tiberius and Drusus. (Compare Dio Cassius, liv. 36.) To this last Horace is here supposed to allude.—9. *Et ordinem rectum,* &c. The order of construction is as follows: *Et injecit frena Licentiae evaganti extra rectum ordinem.* "And has curbed unbridled Licentiousness." Consult note on *Ode* IV. v. 22.—12. *Veteres artes.* "The virtues of former days."—16. *Ab Hesperio cubili.* "From his resting-place in the west."—*Exiget otium.* "Shall

Custode rerum Caesare, non furor
Civilis aut vis exiget otium,
Non ira, quae procudit enses,
Et miseras inimicat urbes.

Non, qui profundum Danubium bibunt,
Edicta rumpent Julia, non Getae,
Non Seres, infidive Persae,
Non Tanain prope flumen orti.

Nosque et profestis lucibus et sacris,
Inter jocosi munera Liberi,
Cum prole matronisque nostris,
Rite deos prius apprecati,

Virtute functos, more patrum, duces,
Lydis remixto carmine tibiis,
Trojamque et Anchisen et almae
Progeniem Veneris canemus.

drive away repose."—20. *Inimicat.* "Embroils."—21. *Non, qui profundum,* &c.; alluding to the nations dwelling along the borders of the Danube, the Germans, Raeti, Dacians, &c.—22. *Edicta Julia.* "The Julian edicts." The reference is to the laws imposed by Augustus, a member of the Julian line, on vanquished nations.—*Getae.* Consult note on *Ode* III. xxiv. 11.—23. *Seres.* Consult note on *Ode* I. xii. 55. Florus states, that the Seres sent an embassy, with valuable gifts, to Augustus. (iv. 12. 61.)—*Infidive Persae.* "Or the faithless Parthians."—24. *Tanain prope flumen orti;* alluding to the Scythians. Among the embassies sent to Augustus, was one from the Scythians.—25. *Et profestis lucibus et sacris.* "Both on common and sacred days." Consult note on *Ode* I. xviii. 7.—26. *Munera Liberi.* Consult note on *Ode* I. xviii. 7.—29. *Virtute functos.* "Authors of illustrious deeds." —30. *Lydis remixto carmine tibiis.* "In song, mingled alternately with the Lydian flutes;" *i. e.* with alternate vocal and instrumental music. The Lydian flutes were the same with what were called the right-handed flutes. Among the ancient flutes, those most frequently mentioned are the *tibiae dextrae* and *sinistrae*, *pares* and *impares*. It would seem that the double flute consisted of two tubes, which were so joined together as to have but one mouth, and so were both blown at once. That which the musician played on with his right hand was called *tibia dextra*, the right-handed flute; with his left, the *tibia sinistra*, the left-handed flute. The latter had but few holes, and sounded a deep, serious bass; the other had many holes, and a sharper and livelier tone. The right-handed flutes, as has already been remarked, were the same with what were called the Lydian, while the left-handed were identical with what were denominated the Tyrian.—31. *Almae progeniem Veneris;* an allusion to Augustus, who had passed by adoption into the Julian family, and consequently claimed descent, with that line, from Ascanius, the grandson of Anchises and Venus.

Q. HORATII FLACCI

EPODON

LIBER.

CARMEN I.

AD MAECENATEM.

Ibis Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Caesari periculum
Subire, Maecenas, tuo?

The term Epode (Ἐπῳδός) was used in more than one signification. It was applied, in the first place, to an assemblage of lyric verses immediately succeeding the strophe and antistrophe, and intended to close the period or strain. Hence the name itself from ἐπί and ᾠδή denoting something *sung after* another piece. In the next place, the appellation was given to a small lyric poem, composed of several distichs, in each of which the first verse was an iambic trimeter, (six feet,) and the last a dimeter (four feet). Of this kind were the Epodes of Archilochus, mentioned by Plutarch, in his *Dialogue* on *Music;* (28. vol. xiv. p. 234. *ed. Hutten;*) and under this same class are to be ranked a majority of the Epodes of Horace. Lastly, the term Epode was so far extended in signification, as to designate *any poem in which a shorter verse was made to follow a long one;* which will serve as a general definition for all the productions of Horace that go by this name. Compare, in relation to this last meaning of the word, the language of Hephaestion, (*de Metr.* p. 70. *ed. Pauw,*) Εἰσὶ δ'ἐν τοῖς ποιήμασι καὶ οἱ ἀῤῥενικῶς οὕτω καλούμενοι ἐπῳδοὶ, ὅταν μεγάλῳ στίχῳ περιττόν τι ἐπιφέρηται· where περιττόν corresponds to the Latin *impar*, and refers to a verse unequal to one which has gone before, or, in other words, less than it.

Epode I.—Written a short time previous to the battle of Actium. The bard offers himself as a companion to Maecenas, when the latter was on the eve of embarking in the expedition against Antony and Cleopatra, and expresses his perfect willingness to share every danger with his patron and friend. Maecenas, however, apprehensive for the poet's safety, refused to grant his request.

1—18. 1. *Ibis Liburnis*, &c. "Dear Maecenas, wilt thou venture in the light Liburnian galleys amid the towering bulwarks of the ships of Antony?" If we credit the scholiast Acron, Augustus, when setting out against Antony and Cleopatra, gave the command of the Liburnian

Quid nos, quibus te vita si superstite
Jucunda, si contra, gravis?
Utrumne jussi persequemur otium,
Non dulce, ni tecum simul?
An hunc laborem mente laturi, decet
Qua ferre non molles viros?
Feremus; et te vel per Alpium juga,
Inhospitalem et Caucasum,
Vel occidentis usque ad ultimum sinum
Forti sequemur pectore.
Roges, tuum labore quid juvem meo
Imbellis ac firmus parum?
Comes minore sum futurus in metu,
Qui major absentes habet:
Ut assidens implumibus pullis avis
Serpentium allapsus timet
Magis relictis; non, ut adsit, auxilî
Latura plus praesentibus.
Libenter hoc et omne militabitur
Bellum in tuae spem gratiae;

galleys to Maecenas.—5. *Quid nos, quibus te*, &c. The ellipses are to be supplied as follows: *Quid nos faciamus, quibus vita est jucunda si te superstite* vivitur, *si contra* acciderit, *gravis?* "And what shall I do, to whom life is pleasing if thou survive; if otherwise, a burden?"—7. *Jussi.* Understand *a te.*—9. *An hunc laborem*, &c. "Or shall I endure the toils of this campaign with that resolution with which it becomes the brave to bear them?"—12. *Inhospitalem Caucasum.* Consult note on *Ode* I. xxii. 6.—13. *Occidentis usque ad ultimum sinum.* "Even to the farthest bay of the west;" *i. e.* to the farthest limits of the world on the west.—18. *Major habet.* "More powerfully possesses."—19. *Ut assidens implumibus*, &c. "As a bird, sitting near her unfledged young, dreads the approaches of serpents more for them when left by her, unable, however, though she be with them, to render any greater aid on that account to her offspring placed before her eyes." A poetical pleonasm occurs in the term *praesentibus*, and, in a free translation, the word may be regarded as equivalent simply to *iis.* The idea intended to be conveyed by the whole sentence is extremely beautiful. The poet likens himself to the parent bird, and, as the latter sits by her young, though even her presence cannot protect them, so the bard wishes to be with his friend, not because he is able to defend him from harm, but that he may fear the less for his safety while remaining by his side.

23—29. 23. *Libenter hoc et omne*, &c. The idea intended to be conveyed is as follows: I make not this request in order to obtain from

Non ut juvencis illigata pluribus
   Aratra nitantur mea :
Pecusve Calabris ante sidus fervidum
   Lucana mutet pascuis :
Nec ut superni villa candens Tusculi
   Circaea tangat moenia.
Satis superque me benignitas tua
   Ditavit : haud paravero,
Quod aut, avarus ut Chremes, terra premam,
   Discinctus aut perdam ut nepos.

thee more extensive possessions, the usual rewards of military service, but in the spirit of disinterested affection, and with the hope of securing still more firmly thy friendship and esteem.—25. *Non ut juvencis,* &c. An elegant hypallage for *non ut plures juvenci illigati meis aratris nitantur.* "Not that more oxen may toil for me, yoked to my ploughs;" *i. e.* not that I may have more extensive estates.—27. *Pecusve Calabris,* &c. "Nor that my flocks may change Calabrian for Lucanian pastures, before the burning star appears;" *i. e.* nor that I may own such numerous flocks and herds as to have both winter and summer pastures. An hypallage for *Calabra pascua mutet Lucanis.* The more wealthy Romans were accustomed to keep their flocks and herds in the rich pastures of Calabria and Lucania. The mild climate of the former country made it an excellent region for winter pastures; about the end of June, however, and a short time previous to the rising of the dog-star, the increasing heat caused these pastures to be exchanged for those of Lucania, a cool and woody country. On the approach of winter, Calabria was revisited. —29. *Nec ut superni,* &c. "Nor that my glittering villa may touch the Circaean walls of lofty Tusculum;" *i. e.* nor that my Sabine villa may be built of white marble, glittering beneath the rays of the sun, and be so far extended as to reach even to the walls of Tusculum. The distance between the poet's farm and Tusculum was more than twenty-five miles. —*Candens ;* alluding to the style of building adopted by the rich.—*Tusculi Circaea moenia.* Tusculum was said to have been founded by Telegonus, the son of Ulysses and Circe. Compare *Ode* III. xxix. 8.

33—34. 33. *Chremes.* Acron supposes the allusion to be to Chremes, a character in Terence. This, however, is incorrect. The poet refers to one of the lost plays of Menander, entitled the "Treasure," (Θησαυρός,) an outline of which is given by Donatus in his notes on the "Eunuch" of Terence. (*Prol.* 10.) A young man, having squandered his estate, sends a servant, ten years after his father's death, according to the will of the deceased, to carry provisions to his father's monument; but he had before sold the ground, in which the monument stood, to a covetous old man, to whom the servant applied to help him to open the monument; in which they discovered a hoard of gold and a letter. The old man seizes the treasure, and keeps it, under pretence of having deposited it there, for safety during times of war, and the young fellow goes to law with him.—34. *Discinctus aut perdam ut nepos.* "Or

CARMEN II.

"Beatus ille, qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bubus exercet suis,
Solutus omni fenore.
Neque excitatur classico miles truci,
Neque horret iratum mare;
Forumque vitat et superba civium
Potentiorum limina.

squanaer away like a dissolute spendthrift." Among the Romans it was thought effeminate to appear abroad with the tunic loosely or carelessly girded. Hence *cinctus* and *succinctus* are put for *industrius*, *expeditus*, or *gnavus*, diligent, active, clever, because they used to gird the tunic when at work; and, on the other hand, *discinctus* is equivalent to *iners*, *mollis*, *ignavus*, &c.—*Nepos.* The primitive meaning of this term is "a grandson:" from the too great indulgence, however, generally shown by grandfathers, and the ruinous consequences that ensued, the word became a common designation for a prodigal.

Epode II.—The object of the poet is to show with how much difficulty a covetous man disengages himself from the love of riches. He, therefore, supposes a usurer, who is persuaded of the happiness and tranquillity of a country life, to have formed the design of retiring into the country, and renouncing his former pursuits. The latter calls in his money, breaks through all engagements, and is ready to depart, when his ruling passion returns, and once more plunges him into the vortex of gain. Some commentators, dissatisfied with the idea that so beautiful a description of rural enjoyment should proceed from the lips of a sordid usurer, have been disposed to regard the last four lines of the epode as spurious, and the appendage of a later age. But the art of the poet is strikingly displayed in the very circumstance which they condemn; since nothing can show more clearly the powerful influence which the love of riches can exercise over the mind, than that one who, like Alphius, has so accurate a perception of the pleasures of a country life, should, like him, sacrifice them all on the altar of gain.

1—22. 1. *Procul negotiis.* "Far from the busy scenes of life."—2. *Ut prisca gens mortalium;* an allusion to the primitive simplicity of the golden age.—3. *Exercet.* "Ploughs."—4. *Solutus omni fenore.* "Freed from all manner of borrowing and lending;" *i. e.* from all money transactions. The interest of money was called *fenus*, or *usura*. The legal interest at Rome, toward the end of the republic and under the first emperors, was one *as* monthly for the use of a hundred, equal to twelve *per cent. per annum*. This was called *usura centesima*, because in a hundred months the interest equalled the capital.—5. *Neque excitatur*, &c. "Neither as a soldier is he aroused by the harsh blast of the trumpet, nor does he dread, as a trader, the angry sea."—7. *Forum.* "The courts of law."—*Superba civium*, &c. "The splendid thresholds of the more

Ergo aut adulta vitium propagine
Altas maritat populos,
Inutilesque falce ramos amputans
Feliciores inserit;
Aut in reducta valle mugientium
Prospectat errantes greges;
Aut pressa puris mella condit amphoris;
Aut tondet infirmas oves;
Vel, quum decorum mitibus pomis caput
Auctumnus agris extulit,
Ut gaudet insitiva decerpens pira,
Certantem et uvam purpurae,
Quîs muneretur te, Priape, et te, pater
Silvane, tutor finium.
Libet jacere, modo sub antiqua ilice,
Modo in tenaci gramine.
Labuntur altis interim ripis aquae;
Queruntur in silvis aves;
Frondesque lymphis obstrepunt manantibus;
Somnos quod invitet leves.

powerful citizens;" the portals of the wealthy and powerful. Some, however, understand by *superba*, an allusion to the haughtiness displayed by the rich towards the clients at their gates. In either case, the reference is to the custom, prevalent at Rome, of clients waiting on their patrons to offer their morning salutations.—12. *Inserit.* "Ingrafts."—13. *Mugientium.* Understand *boum.*—14. *Errantes,* "Grazing."—16. *Infirmas.* "Tender." Compare the remark of Döring: "*Natura enim sua imbecilles sunt oves.*"—17. *Decorum mitibus pomis.* "Adorned with mellow fruit."—19. *Insitiva pira.* "The pears of his own grafting."—20. *Certantem et uvam,* &c. "And the grape vieing in hue with the purple." *Purpurae* is the dative, by a Graecism, for the ablative.—21. *Priape.* Priapus, as the god of gardens, always received, as an offering, the first produce of the orchards, &c. Compare note on *Ode* III. xxix. 22.—22. *Tutor finium.* "Tutelary god of boundaries."

24—47. 24. *In tenaci gramine.* "On the matted grass." The epithet *tenaci* may also, but with less propriety, be rendered "tenacious," or "strong-rooted."—25. *Labuntur altis,* &c. "In the mean time the streams glide onward beneath the high banks." Some editions have *rivis* for *ripis*, but the expression *altis rivis,* ("with their deep waters,") does not suit the season of summer so well as *altis ripis,* which alludes to the decrease of the waters by reason of the summer heats.—26. *Queruntur.* "Utter their plaintive notes."—27. *Frondesque lymphis,* &c. "And the leaves murmur amid the gently flowing waters;" *i. e.* the pendent branches murmur as they meet the rippling current of the gently-flowing

At quum Tonantis annus hibernus Jovis
  Imbres nivesque comparat,
Aut trudit acres hinc et hinc multa cane
  Apros in obstantes plagas;
Aut amite levi rara tendit retia,
  Turdis edacibus dolos;
Pavidumque leporem, et advenam laqueo gruem,
  Jucunda captat praemia.
Quis non malarum, quas amor curas habet,
  Haec inter obliviscitur?
Quod si pudica mulier in partem juvet
  Domum atque dulces liberos,
Sabina qualis, aut perusta solibus
  Pernicis uxor Appuli,
Sacrum et vetustis extruat lignis focum,
  Lassi sub adventum viri;
Claudensque textis cratibus laetum pecus,
  Distenta siccet ubera;
Et horna dulci vina promens dolio,
  Dapes inemtas apparet:

stream.—28. *Quod.* "All which."—29. *Tonantis annus hibernus Jovis.* "The wintry season of tempestuous Jove." The allusion is to the tempests, intermingled with thunder, that are prevalent in Italy at the commencement of winter.—30. *Comparat.* "Collects together."—31. *Multa cane.* "With many a hound."—33. *Aut amite levi,* &c. "Or spreads the fine nets with the smooth pole." *Ames* denotes a pole or staff to support nets.—*Levi.* We have rendered this epithet as coming from *lēvis*; it may also, however, have the meaning of "light," and be regarded as coming from *lĕvis.* Consult note on this word in *Metres of Horace.*—35. *Advenam.* "From foreign climes:" alluding to the migratory habits of the crane, and its seeking the warm climate of Italy at the approach of winter. Cranes formed a favourite article on the tables of the rich.—37. *Quis non malarum,* &c. "Who, amid employments such as these, does not forget the anxious cares which love carries in its train?" Complete the ellipsis as follows: *Quis non obliviscitur malarum curarum, quas curas,* &c.—39. *In partem juvet,* &c. "Aid, on her side, in the management of household affairs, and the rearing of a sweet offspring."—41. *Sabina.* The domestic virtues and the strict morality of the Sabines are frequently alluded to by the ancient writers.—*Aut perusta solibus,* &c. "Or the wife of the industrious Apulian, embrowned by the sun."—43. *Sacrum.* The hearth was sacred to the Lares.—*Vetustis.* In the sense of *aridis.*—45. *Laetum pecus.* "The joyous flock."—47. *Horna vina.* "This year's wine." The poor, and lower orders, were accustomed to drink the new wine from the dolium, after the fermentation had subsided. Hence it was called *vinum doliare.*

Non me Lucrina juverint conchylia,
Magisve rhombus, aut scari,
Si quos Eois intonata fluctibus
Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
Non attagen Ionicus
Jucundior, quam lecta de pinguissimis
Oliva ramis arborum,
Aut herba lapathi prata amantis, et gravi
Malvae salubres corpori,
Vel agna festis caesa Terminalibus,
Vel haedus ereptus lupo.
Has inter epulas, ut juvat pastas oves
Videre properantes domum!
Videre fessos vomerem inversum boves
Collo trahentes languido!

49—54. 49. *Lucrina conchylia.* "The Lucrine shell-fish." The Lucrine lake was celebrated for oysters and other shell-fish.—50. *Rhombus.* "The turbot."—*Scari.* The Scarus ("Scar," or "Char") was held in high estimation by the ancients. Pliny (*Hist. Nat.* ix. 17) remarks of it, that it is the only fish which ruminates: an observation which had been made by Aristotle before him; and hence, according to this latter writer, the name μήρυξ given to it by the Greeks. The ancients, however, were mistaken on this point, and Buffon has corrected their error. The roasted Scarus was a favourite dish, (compare Athenaeus, 7. *ed. Schweigh.* vol. iii. p. 175,) and the liver of it was particularly commended.—51. *Si quos Eois,* &c. "If a tempest, thundered forth over the eastern waves, turn any of their number to this sea."—*Afra avis.* "The Guinea-fowl." Some commentators suppose the turkey to be here meant, but erroneously, since this bird was entirely unknown to the ancients. Its native country is America. On the other hand, the Guinea-fowl (*Numida Meleagris*) was a bird well known to the Greeks and Romans.—54. *Attagen Ionicus.* "The Ionian attagen:" a species, probably, of heath-cock. Alexander the Myndian (Athenaeus, ix. 39. vol. iii. p. 431. *ed. Schweigh.*) describes it as being a little larger than a partridge, having its back marked with numerous spots, in colour approaching that of a tile, though somewhat more reddish. Mr. Walpole thinks it is the same with the *Tetrao Francolinus.* (Walpole's *Collect.* vol. i. p. 262. *in notis.*)

57—67. 57. *Herba lapathi.* The *lapathum,* a species of sorrel, takes its name (λάπαθον) from its medicinal properties. (λαπάζω, *purgo.*) —58. *Malvae.* Compare note on *Ode* I. xxxi. 16.—59. *Terminalibus.* The *Terminalia,* or festival of Terminus, the god of boundaries, were celebrated on the 23d of February. (7th day before the Calends of March.)—60. *Haedus ereptus lupo.* Compare the explanation of Gessner: "*Ad frugalitatem rusticam refertur. Non mactaturus paterfami-*

Positosque vernas, ditis examen domus,
Circum renidentes Lares!"
Haec ubi locutus fenerator Alphius,
Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam—
Quaerit Kalendis ponere!

CARMEN III.

AD MAECENATEM.

PARENTIS olim si quis impia manu
Senile guttur fregerit,
Edit cicutis allium nocentius.
O dura messorum ilia!

lias haedum integrum, epulatur ereptum lupo, et alioqui periturum." —65. *Positosque vernas*, &c. "And the slaves ranged around the shining Lares, the proof of a wealthy mansion." The epithet *renidentes* is well explained by Döring: *Ignis in foco accensi splendore refulgentes."*—67. *Haec ubi locutus*, &c. "When the usurer Alphius had uttered these words, on the point of becoming an inhabitant of the country, he called in all his money on the Ides—on the Calends (of the ensuing month) he seeks again to lay it out!" The usurer, convinced of the superior felicity which a country life can bestow, calls in all his outstanding capital, for the purpose of purchasing a farm; but when the Calends of the next month arrive, and bring with them the usual period for laying out money at interest, his old habits of gain return, the picture which he has just drawn fades rapidly from before his view, and the intended cultivator of the soil becomes once more the usurer Alphius. Among the Romans the Calends and Ides were the two periods of the month when money was either laid out at interest, or called in. As the interest of money was usually paid on the Calends, they are hence called *tristes* (*Serm.* I. iii. 87), and *celeres* (Ovid. *de Rem. Amor.* ii. 165); and a book in which the sums demanded were marked, was termed *Calendarium.* (Senec. *Benef.* i. 2. and vii. 10. *Id. Epist.* xiv. 87.)

EPODE III.—Maecenas had invited Horace to sup with him, and had sportively placed, amid the more exquisite viands, a dish highly seasoned with garlic. (*Moretum alliatum.* Compare Donatus, *ad Terent. Phorm.* ii. 2.) Of this the poet partook; but having suffered severely in consequence, he here wreaks his vengeance on the offending plant, describing it as a sufficient punishment for the blackest crimes, and as forming one of the deadliest of poisons.

1—20. 1. *Olim.* "Hereafter."—3. *Edit cicutis*, &c. "Let him eat garlic, more noxious than hemlock." The poet recommends garlic as a punishment instead of hemlock, the usual potion among the Athenians. *Edit* is given for *edat*, according to the ancient mode of inflecting, *edim, edis, edit;* like *sim, sis, sit.* This form is adopted in all the best editions. The common reading is *Edat.*—4. *O dura messorum ilia!*

Quid hoc veneni saevit in praecordiis?
Num viperinus his cruor
Incoctus herbis me fefellit? an malas
Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
Medea mirata est ducem,
Ignota tauris illigaturum juga,
Perunxit hoc Iasonem:
Hoc delibutis ulta donis pellicem,
Serpente fugit alite.
Nec tantus unquam siderum insedit vapor
Siticulosae Apuliae:
Nec munus humeris efficacis Herculis
Inarsit aestuosius.
At, si quid unquam tale concupiveris,
Jocose Maecenas, precor
Manum puella savio opponat tuo,
Extrema et in sponda cubet.

Garlic and wild thyme (*serpyllum*), pounded together, were used by the Roman farmers to recruit the exhausted spirits of the reapers, and those who had laboured in the heat. The poet expresses his surprise at their being able to endure such food.—5. *Quid hoc veneni*, &c. "What poison is this that rages in my vitals?"—6. *Viperinus cruor.* The blood of vipers was regarded by the ancients as a most fatal poison.—7. *Fefellit.* In the sense of *latuit.*—*An malas Canidia*, &c. "Or did Canidia dress the deadly dish?" Canidia, a reputed sorceress, ridiculed by the poet in the fifth Epode. Compare the Introductory Remarks to that piece.—9. *Ut.* "When."—11. *Ignota tauris*, &c. An hypallage for *ignotis tauros illigaturum jugis;* an allusion to the fire-breathing bulls that were to be yoked by Jason, as one of the conditions of his obtaining from Aeetes the golden fleece.—12. *Perunxit hoc Iasonem.* Medea gave Jason an unguent, with which he was to anoint his person, and by the virtues of which he was to be safe from harm. The poet pleasantly asserts, that this was none other than the juice of garlic.—13. *Hoc delibutis*, &c. "By presents infected with this, having taken vengeance on her rival, she fled away on a winged serpent;" alluding to the fate of Creusa, or Glauce, the daughter of Creon, and the flight of Medea through the air in a car drawn by winged serpents.—15. *Nec tantus unquam*, &c. "Nor hath such scorching heat from the stars ever settled on thirsty Apulia;" the allusion is to the supposed influence of the dog-star in increasing the summer heats.—17. *Nec munus humeris*, &c. "Nor did the fatal gift burn with more fury on the shoulders of the indefatigable Hercules." The reference is to the poisoned garment which Dejanira sent to Hercules, and which had been dipped in the blood of the

CARMEN IV.

Lupis et agnis quanta sortito obtigit,
Tecum mihi discordia est,
Ibericis peruste funibus latus,
Et crura dura compede.
Licet superbus ambules pecunia,
Fortuna non mutat genus.
Videsne, Sacram metiente te Viam
Cum bis trium ulnarum toga,

Centaur Nessus, slain by one of the arrows of Hercules.—19. *Si quid unquam*, &c. "If thou shalt ever desire such food as this," *i. e.* such food as garlic. *Concupiveris* is equivalent in spirit to *comederis.*—20. *Jocose.* This epithet is here used, not with reference to the general character of Maecenas, but simply in allusion to the practical joke which he had played off at the expense of the bard. Compare Introductory Remarks.

Epode IV.—Addressed to some individual who had risen amid the troubles of the civil war from the condition of a slave to the rank of military tribune and to the possession of riches, but whose corrupt morals and intolerable insolence had made him an object of universal detestation. The bard indignantly laments that such a man should be enabled to display himself proudly along the Sacred Way, should be the owner of extensive possessions, and should, by his rank as tribune, have it in his power to sit among the Equites at the public spectacles, in advance of the rest of the people. The scholiasts Acron and Porphyrion make this Epode to have been written against Menas, the freedman of Pompey, an opinion adopted by the earlier commentators. In most MSS. too, it is inscribed to him. The more recent editors, however, have rejected this supposition, and with perfect propriety. We read nowhere else of Menas having obtained the office of military tribune, nor of any servile punishments which he had undergone in a peculiar degree while still in a state of slavery; neither is any mention made here of that perfidy and frequent changing of sides which formed so great a blot in the character of this individual. Consult note on *Ode* III. xvi. 15.

1—9. 1. *Lupis et agnis*, &c. "There is as strong an aversion on my part towards thee, O thou whose back has been galled by the Iberian lash, and whose legs have been lacerated by the hard fetter, as falls by nature to the lot of wolves and lambs."—3. *Ibericis funibus ;* alluding to a lash composed of ropes made of the *spartum* or Spanish broom.—4. *Dura compede.* Among the Romans, the worst kind of slaves were compelled to work in fetters, as well in the *ergastulum*, or work-house, as in the fields.—7. *Sacram metiente te Viam.* "As thou struttest proudly along the Sacred Way." The term *metiente* well describes the affected dignity of the worthless upstart, in his measuring, as it were, his very steps.—*Sacram Viam.* The Sacred Way was a general place of

Ut ora vertat huc et huc euntium
Liberrima indignatio ?
" Sectus flagellis hic Triumviralibus,
Praeconis ad fastidium,
Arat Falerni mille fundi jugera
Et Appiam mannis terit;
Sedilibusque magnus in primis eques,
Othone contemto, sedet.
Quid attinet tot ora navium gravi
Rostrata duci pondere
Contra latrones atque servilem manum,
Hoc, hoc tribuno militum ?"

resort for the idle, and for those who wished to display themselves to public view. Compare *Serm.* I. ix. 1.—8. *Cum bis trium ulnarum toga.* The wealthy and luxurious were fond of appearing abroad in long and loose gowns, as a mark of their opulence and rank.—9. *Ut ora vertat*, &c. "How the indignation of those who pass to and fro, most openly expressed, turns their looks on thee."

11—20. 11. *Sectus flagellis*, &c. "This wretch, (say they,) cut with the rods of the triumvirs until the beadle was weary," &c. The allusion is to the *Triumviri Capitales*, who judged concerning slaves and persons of the lowest rank, and who also had the charge of the prison, and of the execution of condemned criminals.—13. *Arat.* In the sense of *possidet.*—*Falerni fundi.* The wealthy Romans were accustomed to have large possessions in the fertile country of Campania, which is here designated by the name of its celebrated vineyards.—14. *Et Appiam mannis terit.* "And wears out the very Appian Way with his horses;" *i. e.* is constantly frequenting the Appian Way with his long train of equipage.—15. *Sedilibusque magnus*, &c. According to the law of L. Roscius Otho, passed A. U. C. 686, fourteen rows of benches, immediately after the orchestra, a place where the senate sat, were appropriated in the theatre and amphitheatre for the accommodation of the knights. As the tribunes of the soldiers had an equal right with the Equites, they were entitled to seats in this same quarter; and hence the individual to whom the poet alludes, though of servile origin, boldly takes his place on the foremost of the equestrian benches, nor fears the law of Otho.—17. *Quid attinet*, &c. "To what purpose is it that so many vessels, their beaks armed with heavy brass, are sent against pirates and a band of slaves, if this wretch is made a military tribune?" The idea intended to be conveyed is as follows: Why go to so much expense in equipping fleets against pirates and slaves, when slaves at home elevate themselves to the highest stations? The allusion appears to be to the armament fitted out by Octavianus (Augustus) against Sextus Pompeius, A. U. C. 718, whose principal strength consisted of pirates and fugitive slaves.—20. *Tribuno militum.* In each legion there were six military tribunes, each of whom in battle seems to have had charge of ten centuries, or about a thousand men; hence the corresponding Greek appellation is *χιλιάρχης*.

CARMEN V.

IN CANIDIAM VENEFICAM.

"At, o deorum quicquid in coelo regit
Terras et humanum genus!
Quid iste fert tumultus? aut quid omnium
Vultus in unum me truces?
Per liberos te, si vocata partubus
Lucina veris adfuit,
Per hoc inane purpurae decus precor,
Per improbaturum haec Jovem,
Quid ut noverca me intueris, aut uti
Petita ferro bellua?"—
Ut haec tremente questus ore constitit
Insignibus raptis puer,
Impube corpus, quale posset impia
Mollire Thracum pectora;

Epode V.—The bard ridicules Canidia, who, herself advanced in years, was seeking by incantations and charms to regain the affections of the old and foolish Varus. A strange scene of magic rites is introduced, and the piece opens with the piteous exclamations of a boy of noble birth, whom Canidia and her associate hags are preparing to kill by a slow and dreadful process, and from whose marrow and dried liver a philter or love-potion is to be prepared, all-powerful for recalling the inconstant Varus. It will be readily perceived that the greater part of this is mere fiction, and that the real object of the poet is to inflict well-merited chastisement on those females of the day, in whose licentious habits age had been able to produce no alteration, and who, when their beauty had departed, had recourse to strange and superstitious expedients for securing admirers.

1—24. 1. *At, o deorum*, &c. The scene opens, as we have already remarked, with the supplications of a boy, who is supposed to be surrounded by the hags, and who reads their purpose in their looks. He conjures them to have compassion on him by the tenderness of mothers for their children, by his birth, and by the justice of the gods.—4. *Truces.* "Fiercely turned."—5. *Partubus veris;* alluding to the frequent stealing of infants on the part of these hags.—7. *Per hoc inane*, &c. "By this vain ornament of purple." Young men of family wore a gown bordered with purple, called the *toga praetexta*, until the age of seventeen, when they put on the *toga virilis*. The epithet *inane* expresses the disregard of Canidia for this emblem of rank.—9. *Aut uti petita*, &c. "Or like a savage beast of prey wounded by the dart."—11. *Ut haec tremente*, &c. "When the boy, after having uttered these complaints with trembling lips, stood among them, with his ornaments stripped off, a tender body," &c. Under

Canidia brevibus implicata viperis
  Crines et incomtum caput,
Jubet sepulcris caprificos crutas,
  Jubet cupressus funebres,
Et uncta turpis ova ranae sanguine,
  Plumamque nocturnae strigis,
Herbasque, quas Iolcos atque Iberia
  Mittit venenorum ferax,
Et ossa ab ore rapta jejunae canis,
  Flammis aduri Colchicis.
At expedita Sagana, per totam domum
  Spargens Avernales aquas,
Horret capillis ut marinus asperis
  Echinus, aut Laurens aper.

the term *insignia*, the poet includes both the *toga praetexta* and the *bulla*. This latter was a golden ball, or boss, which hung from the neck on the breast, as some think in the shape of a heart, but, according to others, round, with a figure of a heart engraved on it. The sons of freedmen, and of poorer citizens, used only a leathern boss.—15. *Canidia brevibus implicata*, &c. "Then Canidia, having entwined her locks and dishevelled head with small vipers," &c. The costume most commonly assigned to the Furies is here imitated.—17. *Jubet sepulcris*, &c. Preparations are now made for the unhallowed rites: and first, the wood to be used for the fire must be that of the wild fig-tree, torn up from a burying-place. The wood supposed to be employed on such occasions was always that of some inauspicious or ill-omened tree; and in this class the wild fig-tree was particularly ranked, both on account of its sterility, and its springing up spontaneously among tombs.—18. *Cupressus funebres.* "Funereal cypresses." Consult note on *Ode* II. xiv. 23.—19. *Et uncta turpis ova ranae sanguine*, &c.—The order of construction is as follows: *Et ova* nocturnae strigis, *uncta sanguine turpis ranae*, *plumamque nocturnae strigis*. "And the eggs, smeared with the blood of a loathsome toad, and the plumage, of a midnight screech-owl." The ancients believed the blood of the toad, like that of the viper, to be poisonous.—21. *Iolcos.* A city of Thessaly, all which country was famed for producing herbs used in magic rites. Iolcos was situate, according to Pindar, (*Nem.* iv. 87,) at the foot of Mount Pelion, and was the birth-place of Jason and his ancestors.—*Iberia.* A tract of country bordering upon, and situate to the east of, Colchis. The allusion is consequently to the same herbs in the use of which Medea is reputed to have been so skilful.—24. *Flammis aduri Colchicis.* "To be concocted with magic fires." The epithet *Colchicis* is here equivalent to *magicis; i. e.* such fires as the Colchian Medea was wont to kindle, from the wood of baleful trees, for the performance of her magic rites.

25—46. 25. *Expedita.* "With her robe tucked up." The term may also be simply rendered, "active." Consult note on *Epode* i. 34.

Abacta nulla Veia conscientia
Ligonibus duris humum
Exhauriebat, ingemens laboribus;
Quo posset infossus puer
Longo die bis terque mutatae dapis
Inemori spectaculo;
Quum promineret ore, quantum exstant aqua
Suspensa mento corpora:
Exsucca uti medulla et aridum jecur
Amoris esset poculum,
Interminato quum semel fixae cibo
Intabuissent pupulae.
Non defuisse masculae libidinis
Ariminensem Foliam,
Et otiosa credidit Neapolis,
Et omne vicinum oppidum;

—*Sagana.* Sagana, Veia, and Folia, were sorceresses attendant on Canidia.—26. *Avernales aquas.* Waters brought from the lake Avernus, and used here for the purposes of magic lustration.—27. *Marinus echinus.* "A sea-urchin." The sea-urchin among fishes is analogous to the hedge-hog among land-animals, and hence the name *echinus* (ἐχῖνος) applied by the ancients to both. The sea-urchin, however, has finer and sharper prickles than the other, resembling more human hair in a bristly state.—28. *Laurens aper.* The marshes of Laurentum, in ancient Latium, were famous for the number and size of the wild boars which they bred in their reedy pastures.—29. *Abacta nulla conscientia.* "Deterred by no remorse."—30. *Humum exhauriebat.* "Began to dig a pit."—32. *Quo posset infossus puer,* &c. "In which the boy, having his body buried, might pine away in full view of food changed twice or thrice during the long day." The expression *longo die* is well explained by Mitscherlich: "*Qui puero fame excruciato longissimus videbatur.*"—35. *Quum promineret ore,* &c. "Projecting with his face above the surface of the ground, as far as bodies suspended by the chin are out of the water;" *i. e.* as far as the persons of those who swim appear above the level of the water.—37. *Exsucca medulla.* "His marrow destitute of moisture."—38. *Amoris esset poculum.* "Might form the ingredients of a potion for love." A philter, which had the power of producing love.—39. *Interminato quum semel,* &c. "When once his eyeballs had withered away, fixed steadily on the forbidden food." *Quum semel* is here equivalent to *simul ac.*—42. *Ariminensem.* "The Ariminian." A native of Ariminum, now *Rimini,* the first town on the coast of Umbria, below the Rubicon.—43. *Otiosa Neapolis.* "Idle Naples." This city, by the advantage of its situation, and the temperature of its climate, was always regarded as the abode of idleness and pleasure. The epithet *otiosa* may also be applied to Naples as the seat of literary leisure, but with less propriety in the present instance.—45. *Excantata.* "Charmed from

Quae sidera excantata voce Thessala
Lunamque coelo deripit.
Hic irresectum saeva dente livido
Canidia rodens pollicem
Quid dixit? aut quid tacuit? "O rebus meis
Non infideles arbitrae,
Nox et Diana, quae silentium regis,
Arcana quum fiunt sacra,
Nunc, nunc adeste: nunc in hostiles domos
Iram atque numen vertite.
Formidolosae dum latent silvis ferae,
Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
Meae laborarint manus.—
Quid accidit? cur dira barbarae minus
Venena Medeae valent,

their places."—*Voce Thessala.* "By magic spell." Consult note on verse 21.—46. *Lunamque coelo deripit.* That the moon could be brought down by magic, was a common superstition among the ancients, and the Thessalians were thought to be possessed of this art more than any other people.

47—66. 47. *Hic irresectum*, &c. The long uncut nail occupies a prominent place in the costume of the ancient sorceresses.—49. *Quid dixit? aut quid tacuit?* Equivalent in spirit to *Nefaria quaeque effata et palam professa est.*—51. *Nox et Diana.* Canidia, after the manner of sorceresses, invokes Night and Hecate, who were supposed to preside over magic rites. *Quae silentium regis;* an allusion to Diana's shining during the silence of the night, the season best adapted for the ceremonies of magic.—53. *Nunc, nunc adeste*, &c. Mitscherlich makes this an imitation of an old form of prayer, and equivalent to "*Mihi propitiae sitis, ira vestra in hostes abligata.*" The scholiast is wrong in supposing the meaning of the latter part to be *in Varum iram vestram effundite.*—54. *Numen.* "Power."—57. *Senem, quod omnes rideant,* &c. "May the dogs of the Subura drive him hither with their barking, that all may laugh at his expense, the aged profligate, anointed with an essence more powerful than any which my hands have hitherto prepared."—*Senem adulterum.* The allusion is to Varus, and the manner in which he is here indicated by Canidia, tends indirectly to cast ridicule upon herself for seeking to reclaim such an admirer.—58. *Suburanae canes.* The Subura was the most profligate quarter of Rome, and the rambles of Varus, therefore, in this part of the capital, were anything else but creditable.—59. *Nardo perunctum.* The allusion here is an

Quibus superbam fugit ulta pellicem,
  Magni Creontis filiam,
Quum palla, tabo munus imbutum, novam
  Incendio nuptam abstulit?
Atqui nec herba, nec latens in asperis
  Radix fefellit me locis.
Indormit unctis omnium cubilibus
  Oblivione pellicum.—
Ah! ah! solutus ambulat veneficae
  Scientioris carmine.
Non usitatis, Vare, potionibus,
  O multa fleturum caput!
Ad me recurres: nec vocata mens tua
  Marsis redibit vocibus.

ironical one. Canidia does not refer to any actual unguent of her own preparing, but to the virtues of the magic herbs which are to be all-powerful in recalling the inconstant Varus.—61. *Quid accidit,* &c. The dash at the end of the preceding verse is placed there to denote that Canidia, after having proceeded thus far with her incantations, pauses in expectation of the arrival of Varus, which is to be their intended result. When this, however, is delayed longer than she imagined it would be, the sorceress resumes her spell: "What has happened? Why are my direful drugs less powerful than those of the barbarian Medea?" *i. e.* Why have these once-efficacious spells lost all their power in bringing back the absent Varus?—*Barbarae.* This epithet here applied to Medea, in imitation of the Greek usage, is intended merely to designate her as a native of a foreign land, *i. e.* Colchis.—63. *Quibus superbam fugit,* &c. Consult note on *Epode* iii. 13.—65. *Tabo;* equivalent to *veneno.* —66. *Incendio abstulit.* Compare the graphic picture drawn by Euripides (*Med.* 1183 *seqq.*) of the unearthly fires which consumed the unfortunate rival of Medea.

68—77. 68. *Fefellit me.* "Has escaped my notice."—69. *Indormit. unctis,* &c. The order of construction is as follows: "*Indormit cubilibus omnium* aliarum *pellicum, unctis oblivione mei.*" The expression *unctis oblivione mei* is entirely figurative, as if the beds, to which she alludes, had been perfumed with drugs which inspired Varus with a complete forgetfulness of herself.—71. *Ah! ah! solutus,* &c. At the conclusion of the last verse, Canidia is supposed to stand for a moment lost in meditation as to the cause which could have rendered her spells so inefficient. On a sudden, discovering the reason, she exclaims, "Ah! ah! he roves about, set free by the charm of some more skilful sorceress."—73. *Non usitatis, Vare, potionibus,* &c. "By the force of strange potions then, O Varus, (thou that art destined to shed many tears,) shalt thou return to me; nor shall thy affections ever go back again to another, though attempted to be called off by Marsian enchantments." The term *multa* is here put by a Graecism for *multum.*—74. *Caput;* equivalent here to

Majus parabo, majus infundam tibi
Fastidienti poculum.
Priusque coelum sidet inferius mari,
Tellure porrecta super,
Quam non amore sic meo flagres, uti
Bitumen atris ignibus."—
Sub haec puer, jam non, ut ante, mollibus
Lenire verbis impias;
Sed dubius, unde rumperet silentium,
Misit Thyesteas preces:
"Venena magica fas nefasque, non valent
Convertere humanam vicem.
Diris agam vos: dira detestatio
Nulla expiatur victima.
Quin, ubi perire jussus expiravero,
Nocturnus occurram Furor,

the personal pronoun *tu*. Compare *Ode* i. xxiv. 1.—76. *Marsis vocibus*. The Marsi, according to some authorities, (Plin. *Hist. Nat.* vii. 2,) were descended from Marsus, a son of Circe, and hence were represented as potent enchanters.—77. *Majus parabo*, &c. "I will prepare a more efficacious, I will mix for thee, disdaining me, a more potent draught. And sooner shall the heavens sink beneath the sea, the earth being spread above, than thou not so burn with love for me as this bitumen now burns amid the gloomy fires." While uttering this spell, Canidia casts the bitumen into the magic fire, from which a dark thick smoke immediately arises.

83—101. 83. *Sub haec*. "Upon this."—84. *Lenire*. "Attempted to move." The infinitive is here put for the imperfect of the indicative. This construction is usually explained by an ellipsis of *coepit* or *coeperunt*, which may often be supplied; in other cases, however, it will not accord with the sense. In the present instance, *tentavit* may be understood. There appears to be some analogy between this usage of the infinitive in Latin, and the idiom of the Greek, by which the same mood, taken as an absolute verbal idea only, is made to stand for the imperative.—85. *Unde*. "In what words." The unhappy boy is at a loss in what words to express his angry and indignant feelings at the horrid rites practised by the hags, and at the still more horrid cruelty which they meditate toward himself.—86. *Thyesteas preces*. "Imprecations;" such as Thyestes uttered against Atreus.—87. *Venena magica*, &c. "Drugs, of magic influence, may confound indeed the distinctions between right and wrong, but they cannot alter the destiny of mortals." The idea intended to be conveyed is this: The spells of the sorceress may succeed in accomplishing the darkest of crimes, but they cannot avert the punishment which such offences will inevitably receive.—89. *Diris agam vos*. "With my curses will I pursue you." After *diris* understand *precibus*.

Petamque vultus umbra curvis unguibus,
  Quae vis deorum est Manium ;
Et inquietis assidens praecordiis,
  Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
  Contundet obscenas anus.
Post insepulta membra different lupi
  Et Esquilinae alites.
Neque hoc parentes, heu mihi superstites !
  Effugerit spectaculum."

CARMEN VI.

Quid immerentes hospites vexas, canis,
  Ignavus adversum lupos ?
Quin huc inanes, si potes, vertis minas,
  Et me remorsurum petis ?

—92. *Nocturnus occurram Furor.* "I will haunt you as a tormentor in the night-season."—94. *Quae vis deorum*, &c. "Such is the power of those divinities the Manes." The ellipsis is to be supplied as follows: "*Ea vi quae vis est*," &c.—97. *Vicatim.* "From street to street."—98. *Obscenas anus.* "Filthy hags."—99. *Different.* "Shall tear." —100. *Esquilinae alites.* The birds of prey frequented the Esquiline quarter, because here the bodies of malefactors were left exposed, and here also the poor, and slaves, were interred. Subsequently, however, the character of the place was entirely changed by the splendid residence and gardens of Maecenas. Consult note on *Ode* III. xxix. 10.—101. *Neque hoc parentes*, &c. The boy's last thoughts, observes Francis, are tenderly employed in reflecting upon the grief of his parents; yet he seems to comfort them, and at the same time to confirm the truth of his prediction, by that consolation which they shall receive in the death of these sorceresses.

Epode VI.—Addressed to a cowardly and mercenary slanderer. It is commonly thought that this piece was written against Cassius Severus, and in many editions it appears with an inscription to this effect. Such a supposition, however, is perfectly gratuitous. It is probable that the title in question originated with some scholiast, who, having read in Tacitus (*Annal.* i. 72, and iv. 21) of the licentious spirit and defamatory pen of Cassius Severus, erroneously imagined him to be the one whom the poet here attacks.

1—14. 1. *Quid immerentes*, &c. "Thou cur, why, being cowardly against wolves, dost thou snarl at inoffensive strangers?" By the term *hospites* are here meant those who are entirely unknown to the individual, but whom he, notwithstanding, makes the subjects of his envenomed attacks.—*Inanes.* As proceeding from a cowardly and spiritless cur. —4. *Remorsurum.* "Who am ready to bite in return."—5. *Molossus*,

Nam, qualis aut Molossus, aut fulvus Lacon,
Amica vis pastoribus,
Agam per altas aure sublata nives,
Quaecunque praecedet fera.
Tu, quum timenda voce complesti nemus,
Projectum odoraris cibum.
Cave, cave: namque in malos asperrimus
Parata tollo cornua;
Qualis Lycambae spretus infido gener,
Aut acer hostis Bupalo.
An, si quis atro dente me petiverit,
Inultus ut flebo puer?

CARMEN VII.

AD POPULUM ROMANUM.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?

aut fulvus Lacon. "A Molossian, or a tawny Laconian dog.' The Molossian and Laconian dogs were of a robust make, and valuable as well in hunting wild beasts as in defending the flocks from nocturnal thieves, and from the attacks of wolves. The Molossi occupied the north-eastern part of Epirus.—6. *Amica vis.* "A friendly aid."—7. *Agam quaecunque praecedet fera.* "I will pursue whatever savage beast shall go before me." Put for *agam quamcunque quae mihi praecedet feram.*—10. *Projectum odoraris cibum.* "Smell at the food thrown to thee." A figurative mode of expressing that the individual whom he attacks was easily bribed to silence.—12. *Parata tollo cornua.* The poet alludes to his Iambics, with which he stands prepared to assail all evil-doers, as the bull is ready with its horns against every one who provokes it to the attack.—13. *Qualis Lycambae,* &c. "Like him who was rejected as a son-in-law by the faithless Lycambes, or like the fierce enemy of Bupalus." *Lycambae* is the dative, by a Graecism, for the ablative, and by another Graecism, *Bupalo,* the dative, is put for *Bupali.*—*Lycambae.* The allusion is to Archilochus. Lycambes had promised him his daughter Neobule in marriage, but afterwards changed his mind and gave her to another. Archilochus, in revenge, wrote a poem against him in Iambic verse, so cruelly satirical that both father and daughter hung themselves in despair. Such, at least, is the common account. It would seem, however, from some authorities, that Neobule killed herself, not on account of the verses of Archilochus, but through despair at the loss of her father. Compare Schoell, *Hist. Lit. Graec.* vol. i. p. 199.—14.—*Bupalo.* The allusion is to the poet Hipponax, and the brothers Bupalus and Anthermus.

Epode VII.—After the overthrow of Sextus Pompeius, the Republic seemed once more destined to taste of repose. The respite, however,

Parumne campis atque Neptuno super
Fusum est Latini sanguinis?
Non ut superbas invidae Carthaginis
Romanus arces ureret:
Intactus aut Britannus ut descenderet
Sacra catenatus Via:
Sed ut, secundum vota Parthorum, sua
Urbs haec periret dextera.
Neque hic lupis mos, nec fuit leonibus,
Nunquam, nisi in dispar, feris.
Furorne caecus, an rapit vis acrior?
An culpa? responsum date.—
Tacent; et ora pallor albus inficit,
Mentesque perculsae stupent.

was of short duration, and the enmity of Octavianus and Antony soon rekindled the flames of war. It was about this period that the present poem was written. The bard mourns over the intestine divisions of his countrymen, and imputes the horrors of the civil wars to the evil destiny entailed upon the Romans by the blood of Remus.

1—20. 1. *Scelesti.* "Stained with guilt;" an allusion to the guilt and bloodshed of the civil wars.—2. *Conditi.* "So lately sheathed." Understand *vaginis.* The poet refers to the short period of repose which ensued after the overthrow of Sextus Pompeius. Compare Introductory Remarks.—3. *Campis atque Neptuno super.* "On the fields, and on the ocean;" equivalent to *terra marique.* Compare *Ode* II. i. 29.—5. *Non ut superbas,* &c. The idea intended to be conveyed is as follows: These swords are not drawn against the enemies of our country, as they were in former days against haughty Carthage, and as they now should be against the Britons, still bidding defiance to our arms: they are to be turned upon ourselves, they are to enter our own bosoms, in order that the wishes of the Parthians, of our bitterest foes, may be accomplished, and that Rome may fall in ruin by the hands of her sons.—7. *Intactus.* "Still unsubdued."—*Descenderet Sacra catenatus Via.* "Might descend in chains along the Sacred Way;" *i. e.* might be led in triumph through the streets of the capital, and, after this, be consigned to imprisonment and death. In the celebration of the triumph, the Roman general, when he began to turn his chariot from the Forum to the Capitoline Mount, ordered the captive kings and leaders of the enemy to be led to prison, and there put to death (*in carcerem descendere*).—11. *Hic mos.* "This custom" of raging against their own species.—*Fuit.* The aorist in the sense of *deprehenditur,* "is found."—12. *Nunquam, nisi in dispar, feris.*—"Which are never cruel except towards animals of a different kind."—13. *Vis acrior.* "Some superior power."—14. *Culpa.* "The guilt of your forefathers, entailed upon their offspring." The allusion is to the guilt of Romulus, which is to be atoned for by posterity.—15. *Pallor albus.* "A deadly paleness." Consult note on *Ode* III. x. 14.—16.

Sic est; acerba fata Romanos agunt,
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor.

CARMEN VIII.

IN ANUM LIBIDINOSAM.

ROGARE longo putidam te saeculo,
Vires quid enervet meas?
Quum sit tibi dens ater, et rugis vetus
Frontem senectus exaret;
Hietque turpis inter aridas nates
Podex, velut crudae bovis.
Sed incitat me pectus, et mammae putres,
Equina quales ubera;
Venterque mollis, et femur tumentibus
Exile suris additum.
Esto beata, funus atque imagines
Ducant triumphales tuum;
Nec sit marita, quae rotundioribus
Onusta baccis ambulet.
Quid? quod libelli Stoici inter sericos
Jacere pulvillos amant:
Illiterati num minus nervi rigent?
Minusve languet fascinum?
Quod ut superbo provoces ab inguine,
Ore allaborandum est tibi.

Mentesque perculsae stupent. "And their conscience-stricken minds are stupified."—17. *Sic est*, &c. After a pathetic pause, as Sanadon remarks, Horace adheres to the last two causes he had mentioned. He therefore imputes the civil wars to the Destinies, and to the death of Remus; as if the Destinies had condemned the Romans to expiate the fratricide of that prince by destroying one another with their own arms. This was going very far back in order to remove the idea of the real cause of their present calamities.—*Agunt.* "Harass."—18. *Scelusque fraternae necis.* The guilt of Romulus in slaying his brother Remus.—19. *Ut.* "Ever since."—20. *Sacer nepotibus.* "Fatal to posterity." Compare the explanation of the scholiast, as cited by Zeune, "*Quem suo cruore expiaturi erant.*"

CARMEN IX.

AD MAECENATEM.

Quando repostum Caecubum ad festas dapes,
  Victore laetus Caesare,
Tecum sub alta, sic Jovi gratum, domo,
  Beate Maecenas, bibam,
Sonante mixtum tibiis carmen lyra,
  Hac Dorium, illis barbarum ?
Ut nuper, actus quum freto Neptunius
  Dux fugit, ustis navibus,
Minatus Urbi vincla, quae detraxerat
  Servis amicus perfidis.
Romanus, eheu ! posteri negabitis,
  Emancipatus feminae,
Fert vallum et arma miles, et spadonibus
  Servire rugosis potest !

Epode IX.—Written when the news of the victory at Actium was first received at Rome. The bard addresses his patron, then at the scene of action.

1—15. 1. *Repostum Caecubum ad festas dapes.* "Caecuban wine reserved for joyous feasts." Consult note on *Ode* I. xx. 9.—3. *Sub alta domo.* "Beneath thy stately abode." Consult note on *Ode* III. xxix. 10.—*Sic Jovi gratum.* "So is it pleasing to Jove ;" *i. e.* in doing this, we shall be performing an act agreeable to Jove, the guardian of our empire.—4. *Beate.* This epithet has reference to the opulence of Maecenas, to his lofty abode on the Esquiline, (*alta domus,*) his beautiful gardens, &c.—5. *Sonante mixtum tibiis*, &c. "While the lyre sends forth a strain intermingled with the music of flutes—that uttering the Dorian, these the Phrygian mood." With *hac* understand *sonante ;* with *illis*, *sonantibus.* The music of the lyre and the flute are to succeed each other alternately : the strains of the former are to be grave and severe, such being the character of the Dorian mood ; the music of the flutes, on the other hand, is to be of a wild and bacchic character, in accordance with the Phrygian mood.—7. *Actus quum freto Neptunius dux.* "When the Neptunian chief, driven from the Sicilian strait." The allusion is to Sextus Pompeius, who boastingly styled himself the son of Neptune, because his father had once held the command of the sea.—10. *Servis amicus perfidis.* According to Dio Cassius, (xlviii. 19,) the number of fugitive slaves who went over to Pompeius was so great, that the Vestal Virgins were accustomed, during the performance of sacred rites, to offer up prayers for a cessation of this evil.—11. *Romanus.* The allusion is to the Romans in the army of Antony.—12. *Emancipatus feminae.* "Subjected as a voluntary slave to a woman." The reference is to Cleopatra.—13.

Interque signa turpe militaria
  Sol adspicit conopium !
Ad hoc frementes vertĕrunt bis mille equos
  Galli, canentes Caesarem ;
Hostiliumque navium portu latent
  Puppes sinistrorsum citae.
Io Triumphe ! tu moraris aureos
  Currus, et intactas boves ;

Fert vallum et arma miles, &c. " Bears the stake, and arms, as a soldier, and can yield obedience to withered eunuchs." The poet expresses his indignation, that Romans, hardy enough to endure the toils of military service, can, at the same time, be so wanting in spirit as to yield obedience to the orders of eunuchs. The allusion, in the words *fert vallum*, is to that part of Roman discipline which compelled each soldier to carry, among other things, a certain number of stakes (usually three or four) to be used in encamping.—*Spadonibus.* The allusion seems to be principally to the eunuch Mardion, who, according to Plutarch, along with Pothinus, Iras, and Charmion, had the chief direction of Cleopatra's affairs (Ὑφ' ὧν τὰ μέγιστα διοικεῖται τῆς ἡγεμονίας. Plut. *Vit. Ant.* 60. vol. vi. p. 132. *ed. Hutten.*)—15. *Turpe conopium.* " A vile Egyptian canopy." The *conopium* was a canopy, curtain, or veil of net-work, used for the purpose of keeping off gnats and flies. It was principally employed by the Egyptians, on account of the great number of these insects produced by the marshes of the Nile. The scholiast, in his explanation of the term, furnishes us with its etymology : " *Genus retis ad muscas et culices* (κώνωπας) abigendos, quo Alexandrini potissimum utuntur propter culicum *illic abundantiam.*" To a genuine Roman spirit the use of such an article appeared degrading effeminacy.

17—22. 17. *Ad hoc frementes*, &c. " Indignant at this spectacle, two thousand Gauls turned about their steeds, bidding Caesar hail." The poet evidently alludes to the defection of Deiotarus and Amyntas, two leaders of the Gallo-Graecians, or Galatians, who went over to Augustus a short time previous to the battle of Actium. In the motive, however, which Horace assigns for this step, there is more of bitter sarcasm than historical truth.—*Verterunt.* The penult is here shortened by systole, as it is called.—19. *Hostiliumque navium portu latent*, &c. " And the sterns of hostile ships, impelled towards the left, lie concealed in the harbour." In order to understand clearly this somewhat obscure passage, we must bear in mind, that the present piece was written before any very definite particulars respecting the battle of Actium had reached the capital. The poet, therefore, exercises some license on the occasion, and supposes that a division of Antony's fleet, equally indignant with the Gallic horsemen, retired from the fight into the harbour, and, in order that their defection might be less apparent, rowed their vessels astern, or impelled them into the harbour stern foremost. (Compare the Greek expression, πρύμναν κρούσασθαι, and Valckenaer *ad Herodot.* viii. 84) In executing this movement they would have necessarily to move towards the left, as Antony's fleet was drawn up on the right and facing Italy.—21. *Io Triumphe !* &c. The poet, personifying Triumph,

Io Triumphe! nec Jugurthino parem
Bello reportasti ducem,
Neque Africanum, cui super Carthaginem
Virtus sepulcrum condidit.
Terra marique victus hostis, Punico
Lugubre mutavit sagum;
Aut ille centum nobilem Cretam urbibus,
Ventis iturus non suis;
Exercitatas aut petit Syrtes Noto;
Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
Et Chia vina, aut Lesbia,

addresses it as a god, and complains of its tardy approach. The idea intended to be conveyed by the whole passage, from the present line to the 26th, both inclusive, is simply as follows: When shall we celebrate the triumph due to this most glorious victory, a triumph to be ranked far before that of Marius over Jugurtha, and that of Scipio for the overthrow of Carthage?—*Aureos currus;* alluding to the triumphal chariot, which was wont to be adorned with gold and ivory.—22. *Intactas boves.* The Roman triumphs always ended with a sacrifice to Jove; and the victims, as in every other offering to the gods, were to be such as had never felt the yoke. With *intactas,* therefore, we must understand *jugo.*

23—38. 23. *Nec Jugurthino parem,* &c. "Thou didst neither bring back a leader equal to him from the war of Jugurtha, nor Africanus, unto whom valour reared a monument upon the ruins of Carthage;" *i. e.* Marius did not return with equal glory from the subjugation of Jugurtha, nor the younger Africanus from the destruction of Carthage.—27. *Punico lugubre mutavit sagum.* "Has changed his purple robe for one of mourning." An hypallage for *mutavit Punicum sagum lugubri* sago. The Roman *sagum* was properly a military robe: here, however, the term is taken in a more extended sense; the allusion in the text is to Antony, and the epithet *Punico* may either refer simply to the colour of his *paludamentum,* or general's robe, or else, what appears preferable, may contain a general censure on the previous luxury and splendour of his attire.—29. *Aut ille centum nobilem,* &c. This passage would seem to confirm the truth of the remark made in a previous note, (*v.* 19,) that no accurate accounts had as yet reached the capital, either respecting the details of the fight itself, or the ulterior movements of Antony.—30. *Ventis non suis.* "With unpropitious winds."—31. *Exercitatas Noto.* "Agitated by the blast of the South." As regards the Syrtes, consult note on *Ode* I. vii. 22. —33. *Capaciores affer huc,* &c. The joy of Horace was too lively, as Dacier remarks, to wait the return of Maecenas. He celebrates the victory the moment he receives the news; and he thinks his apprehensions for the safety of Octavianus ought now to cease, for it was not known at Rome that he intended to complete his conquest by pursuing Antony, and exposing himself to new dangers.—35. *Fluentem nauseam.* "The rising qualm."

Vel, quod fluentem nauseam coërceat,
Metire nobis Caecubum.
Curam metumque Caesaris rerum juvat
Dulci Lyaeo solvere.

CARMEN X.

IN MAEVIUM POËTAM.

Mala soluta navis exit alite,
Ferens olentem Maevium.
Ut horridis utrumque verberes latus,
Auster, memento fluctibus.
Niger rudentes Eurus, inverso mari,
Fractosque remos differat;
Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices;
Nec sidus atra nocte amicum appareat,
Qua tristis Orion cadit;

—37. *Rerum.* "For the interests."—38. *Lyaeo.* Consult note on *Ode* I. xxii. 4.

Epode X.—Addressed to Maevius, a contemptible poet of the day, who was on the eve of embarking for Greece. The bard prays heartily that he may be shipwrecked, and vows a sacrifice to the storms if they will but destroy him. This Maevius is the same with the one to whom Virgil satirically alludes in his 3d Eclogue, (*v.* 90,) "*Qui Bavium non odit, amet tua carmina, Maevi.*" He would seem to have incurred the resentment of both Virgil and Horace by his railing and slanderous propensities.

1—24. 1. *Mala soluta,* &c. "The vessel, loosened from her moorings, sails forth under evil auspices, bearing as she does the fetid Maevius."—2. *Olentem.* Compare the explanation of Mitscherlich: "*Hircini odoris hominem.*" Rutgersius (*Lect. Venus.* x. 10) thinks, that this epithet is rather meant to be applied to the character of Maevius as a poet, and to his affectation of obsolete words. There is far more of bitter satire, however, in *olentem,* if considered as a personal allusion.—3. *Utrumque latus.* "Each side of her." Understand *navis.* —4. *Auster.* The poet enumerates the winds *Auster, Eurus,* and *Aquilo,* in order to convey a livelier image of a tempest, by the contending together of these opposing blasts.—5. *Niger rudentes Eurus,* &c. "May the dark south-east wind scatter her rigging and her shivered oars in the sea turned up from its lowest depths."—7. *Quantus.* "With as great fury as," *i. e.* with all the fury it has, when, &c.—8. *Trementes.* "Waving to and fro beneath the blast."—9. *Sidus amicum.* "The star friendly to mariners;" the allusion is to the Dioscuri.

Quietiore nec feratur aequore,
  Quam Graia victorum manus,
Quum Pallas usto vertit iram ab Ilio
  In impiam Ajacis ratem.
O quantus instat navitis sudor tuis,
  Tibique pallor luteus,
Et illa non virilis ejulatio,
  Preces et aversum ad Jovem,
Ionius udo quum remugiens sinus
  Noto carinam ruperit!
Opima quod si praeda curvo litore
  Projecta mergos juveris,
Libidinosus immolabitur caper
  Et agna Tempestatibus.

CARMEN XI.

AD PECTIUM.

Pecti, nihil me, sicut antea, juvat
  Scribere versiculos amore percussum gravi:
Amore, qui me praeter omnes expetit
  Mollibus in pueris aut in puellis urere.

Consult note on *Ode* I. iii. 2.—10. *Orion.* Consult note on *Ode* III. xxvii. 17.—12. *Quam Graia victorum manus*, &c. The poet alludes to the destruction by Minerva of the vessel that bore the Oilean Ajax, and to the shipwreck of the Grecian fleet off the promontory of Caphareus in Euboea. — 16. *Pallor luteus.* Consult note on *Ode* III. x. 14.—18. *Aversum ad Jovem.* "To unpropitious Jove."—19. *Ionius udo*, &c. "When the Ionian sea, roaring with the blasts of the rainy South." The term *sinus*, here applied to the Ionian sea, has reference to its being bent into numerous gulfs. In strict geographical language, however, the expression, *Ionius sinus*, about the time of Horace, denoted merely a part of the Adriatic.—21. *Opima quod si*, &c. The poet vows a sacrifice to the Tempests, if the corpse of the shipwrecked Maevius, cast unburied on the shore, become the prey of birds. Some commentators refer the expression, *opima praeda*, to corpulence of person on the part of Maevius. This, however, is mere conjecture. The words may with more propriety be rendered "a dainty prey."—24. *Tempestatibus.* The ancients were accustomed to sacrifice a black lamb to the Storms and Tempests, and a white one to the Western Wind.

Epode XI.—Addressed to Pectius.

5—15. 5. *December.* Put by synecdoche for *annus.*—6. *Silvis honorem decutit.* "Shakes their leafy honours from the woods."—8.

Hic tertius December, ex quo destiti
Inachia furere, silvis honorem decutit.
Heu ! me, per urbem, nam pudet tanti mali,
Fabula quanta fui ! conviviorum et poenitet,
In queis amantem et languor et silentium
Arguit, et latere petitus imo spiritus.
Contrane lucrum nil valere candidum
Pauperis ingenium ! querebar applorans tibi ;
Simul calentis inverecundus deus
Fervidiore mero arcana promorat loco.
Quod si meis inaestuat praecordiis
Libera bilis, ut haec ingrata ventis dividat
Fomenta, vulnus nil malum levantia ;
Desinet imparibus certare summotus pudor.
Ubi haec severus te palam laudaveram,
Jussus abire domum, ferebar incerto pede

Fabula quanta fui ! "What a subject of conversation I have been !"—*Conviviorum et poenitet*, &c. "It repents me too of those entertainments, at which dejection and silence discovered the lover, and the sigh heaved from the depth of my heart."—11. *Contrane lucrum*, &c. "A candid and an honest heart, in one of scanty means, is to avail nothing then against the love of gain." The train of ideas in this whole passage is as follows : Thou, O Pectius, must remember how I once complained to thee, when wine had disclosed the secrets of my breast : how I lamented that my sincere and constant affection seemed of no value in the eyes of Inachia, because Fortune had not blessed me with abundant means, while, eager for gain, she sought only after wealthy admirers.—13. *Simul calentis inverecundus deus*, &c. "As soon as the god, who drives away false shame from the breast, had removed from their place the secrets of my heart, warming under the influence of cheering wine." The epithet *inverecundus*, applied here to Bacchus, is well explained by Mitscherlich : "*Qui verecundiam abstergit, tacenda proloqui jubet.*" As regards *calentis*, we must, in a literal translation, understand with it *mei*, ("the secrets of *me* warming," &c.)—15. *Quod si meis*, &c. "But if indignation, no longer to be repressed, rage in my bosom, so as to scatter to the winds these useless remedies, in no respect alleviating my cruel wound, my shame, being removed, shall cease to vie with unequal rivals ;" *i. e.* I shall no longer blush at yielding the prize to wealthier rivals. The *fomenta* of which the poet speaks, are the hopes which he had all along entertained that Inachia would at length be sensible of the superior value of his affection. With this hope he was consoling himself, until at length his indignation at her neglect could no longer be repressed, and he resolved to abandon her for ever.

19—22. 19. *Ubi haec severus*, &c. "When, with firm resolve, I had

Ad non amicos heu! mihi postes, et heu!
Limina dura, quibus lumbos et infregi latus.
Nunc, gloriantis quamlibet mulierculam
Vincere mollitia, amor Lycisci me tenet:
Unde expedire non amicorum queant
Libera consilia, nec contumeliae graves;
Sed alius ardor aut puellae candidae,
Aut teretis pueri, longam renodantis comam.

CARMEN XII.

IN ANUM LIBIDINOSAM

Quid tibi vis, mulier nigris dignissima barris?
Munera cur mihi, quidve tabellas
Mittis, nec firmo juveni, neque naris obesae?
Namque sagacius unus odoror,
Polypus, an gravis hirsutis cubet hircus in alis,
Quam canis acer, ubi lateat sus.
Qui sudor vietis et quam malus undique membris
Crescit odor! quum, pene soluto,
Indomitam properat rabiem sedare; neque illi
Jam manet humida creta, colorque

made these declarations in thy presence." As regards the meaning which *laudare* here bears, compare the remark of Aulus Gellius (ii. 6): "Laudare *significat prisca lingua, nominare appellareque.*" Hence this verb is frequently used (especially in the editorial Latinity of modern times) in the sense of "to mention," "cite," "quote," "call by name," &c. Some editors make the meaning of *ubi haec laudaveram* to be, "When I had applauded myself for this resolution." Such an interpretation is not correct — *Te palam.* The ablative here depends on *palam,* which has the force of a preposition. This is far, however, from being an *ἅπαξ λεγόμενον,* as some critics seem to think. Other examples of a similar usage are as follows: Livy, vi. 14. "*palam populo.*" Ovid. *de Arte Amandi,* ii. 549; *Trist.* v. x. 49. "*me palam.*" *Auct. Cons. ad Liv.* (*in Ovid.*) 442. "*palam omnibus,*" and Livy, xxv. 18. where Gronovius retains *omnibus,* but Drakenborch rejects it.—20. *Jussus.* Understand *a te.*—*Ferebar incerto pede.* "I was carried with wavering footstep." The poet's resolution soon fails, and, on endeavouring to reach his own home, in compliance with the admonition of his friend, he finds himself once more at the gate of Inachia. Some commentators make *incerto pede* refer to the uncertain footsteps of an angry and agitated man: this, however, is decidedly inferior.—22. *Quibus lumbos et infregi latus.* "On which I once bruised my loins and side."

Stercore fucatus crocodili! jamque subando
Tenta cubilia tectaque rumpit.
Vel mea quum saevis agitat fastidia verbis:—
"Inachia langues minus ac me:
Inachiam ter nocte potes; mihi semper ad unum
Mollis opus: pereat male, quae te,
Lesbia, quaerenti taurum, monstravit inertem;
Quum mihi Cous adesset Amyntas,
Cujus in indomito constantior inguine nervus,
Quam nova collibus arbor inhaeret.
Muricibus Tyriis iteratae vellera lanae
Cui properabantur? tibi nempe;
Ne foret aequales inter conviva, magis quem
Diligeret mulier sua, quam te.
O ego infelix, quam tu fugis, ut pavet acres
Agna lupos, capreaeque leones."

CARMEN XIII.

AD AMICOS.

Horrida tempestas coelum contraxit, et imbres
Nivesque deducunt Jovem; nunc mare, nunc siliüae
Threïcio Aquilone sonant. Rapiamus, amici,
Occasionem de die; dumque virent genua,
Et decet, obducta solvatur fronte senectus.
Tu vina Torquato move Consule pressa meo.

Epode XIII.—Addressed to a party of friends, with whom the poet wishes to spend a day of rain and storm amid the joys of wine. He exhorts them to seize the present hour, and to dismiss the future from their thoughts. To add weight to this Epicurean maxim, the authority of the Centaur Chiron is adduced, who advises the young Achilles, since fate had destined him for a short career, to dispel his cares with wine and song.

1—6. 1. *Horrida tempestas coelum contraxit.* "A gloomy tempest has condensed the skies."—2. *Deducunt Jovem.* "Bring down the upper air." By *Jupiter* is here meant the higher part of the atmosphere (*aether*). The ancients considered rain as the air dissolved.—*Siliüae.* A diaeresis, on account of the metre, for *silvae.*—3. *Rapiamus, amici,* &c. "My friends, let us seize the opportunity which this day presents."—5. *Obducta solvatur fronte senectus.*" "Let the clouded brow of sadness be relaxed." Literally, "let sadness, with clouded brow, be relaxed." *Senectus* does not here mean age, but "*sadness*" or "melancholy." Compare the scholium of Porphyrion: "*Senectutem*

Caetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo juvat, et fide Cyllenea
Levare diris pectora sollicitudinibus.
Nobilis ut grandi cecinit Centaurus alumno:—
"Invicte, mortalis dea nate, puer, Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina, lubricus et Simoïs;
Unde tibi reditum curto subtemine Parcae
Rupere; nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrimoniae dulcibus alloquiis."

CARMEN XIV.

AD MAECENATEM.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus,

pro gravitate ac severitate accipe."—6. *Tu vina Torquato move*, &c. The poet, eager for the expected entertainment, imagines his friends already present, and, addressing himself to one of the party supposed to be assembled, exclaims, "Do thou produce the wine, pressed when my Torquatus was consul." The force of *move*, in this passage, is best explained on the principle that this was to be a feast of contribution, and that Horace calls first upon him who was to furnish the wine. The wine to be drunk on this occasion is that which had been made in the year when L. Manlius Torquatus was consul. Consult note on *Ode* III. xxi. 1.

7—18. 7. *Caetera mitte loqui.* "Cease to talk of other things." The poet alludes to some cause of anxiety on the part of his friend.—*Deus haec fortasse benigna*, &c. "Perhaps the deity will, by a kind change, restore what now disquiets thee to its former state."—8. *Achaemenio.* Consult note on *Ode* III. i. 44.—9. *Cyllenea.* The lyre is here called "Cyllenean," because invented by Mercury, who was born on Cyllene, a mountain in the northern part of Arcadia, on the borders of Achaia.—11. *Nobilis Centaurus.* Chiron.—*Alumno.* Achilles.—13. *Assaraci tellus.* "The land of Assaracus," *i. e.* Troy. Assaracus, son of Tros, was one of the ancient monarchs of Troy.—15. *Curto subtemine.* "By a short thread." The common lection, *certo subtemine*, ("by a thread that fixes thy destiny,") is far inferior. The term *subtemen* means properly the *woof* or *weft*, *i. e.* the threads inserted into the warp.—18. *Deformis aegrimoniae*, &c. "The sweet soothers of disfiguring melancholy."

Epode XIV.—Horace had promised to address an Iambic poem to his patron Maecenas. Having neglected, however, to fulfil his word, he met

Pocula Lethaeos ut si ducentia somnos
Arente fauce traxerim,
Candide Maecenas, occidis saepe rogando :
Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teïum ;
Qui persaepe cava testudine flevit amorem,
Non elaboratum ad pedem.
Ureris ipse miser ! quod si non pulchrior ignis
Accendit obsessam Ilion,
Gaude sorte tua ; me libertina, neque uno
Contenta, Phryne macerat.

CARMEN XV.

AD NEAERAM.

Nox erat, et coelo fulgebat Luna sereno
Inter minora sidera,

with a gentle reproach from the latter, and now seeks to excuse the omission by ascribing it to the all-engrossing power of love.

1—13. 1. *Mollis inertia*, &c. The order of construction is as follows : *Candide Maecenas, occidis saepe rogando, cur mollis inertia diffuderit tantam oblivionem imis sensibus, ut si traxerim, arente fauce, pocula ducentia Lethaeos somnos.*— 3. *Pocula Lethaeos ducentia somnos.* "Cups that bring on Lethaean slumbers," *i. e.* the waters of Lethe.— 4. *Arente fauce.* "With parched throat ;" equivalent to *avide.*—6. *Deus ;* alluding to the god of love.—*Nam.* Elliptical. The connexion is as follows : No effeminate indolence, no forgetfulness like that produced by the waters of Lethe, is to blame ; "*for* a god, a god forbids me," &c.— 8. *Ad umbilicum adducere.* "To bring to an end." Among the Romans, when a book or volume was finished it was rolled around a taper stick, made of cedar, box, ivory, or the like, and called *umbilicus* from its being in the middle when the work was rolled around it. The poets generally use the plural form of this word, in allusion to the parts which projected on either side of the book : the two extremities were called *cornua.* Some, however, suppose that by *umbilici* are meant balls or bosses, placed at either end of the stick. Whatever the true solution of this point may be, for it is certainly involved in some doubt, the meaning of the phrase *ad umbilicum adducere*, will still be the same, viz. "to bring to an end," "to finish," &c.—12. *Non elaboratum ad pedem.* "In careless measure."—13. *Quod si non pulchrior ignis*, &c. "But if no brighter fire kindled besieged Ilium, rejoice in thy happy lot ;" *i. e.* If thy Lycimnia is as fair as the Grecian Helen,

Quum tu, magnorum numen laesura deorum,
In verba jurabas mea,
Arctius, atque hedera procera adstringitur ilex,
Lentis adhaerens brachiis ;
Dum pecori lupus, et nautis infestus Orion
Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
Fore hunc amorem mutuum.
O dolitura mea multum virtute Neaera,
Nam, si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes,
Et quaeret iratus parem,
Nec semel offensae cedet constantia formae,
Si certus intrarit dolor.
At tu, quicunque es felicior, atque meo nunc
Superbus incedis malo,
Sis pecore et multa dives tellure licebit,
Tibique Pactolus fluat,
Nec te Pythagorae fallant arcana renati,
Formaque vincas Nirea ;
Eheu ! translatos alio moerebis amores :
Ast ego vicissim risero.

whose beauty caused the siege and the conflagration of Troy, then art thou, Maecenas, a happy man.

Epode XV.—The bard complains of the faithless Neaera.

2—23. 2. *Inter minora sidera.* Compare *Ode* I. xii. 47. "*Velut inter ignes Luna minores.*"—4. *In verba mea.* "To the form of words which I dictated." *Jurare in verba alicujus*, is to swear according to a form prescribed by another, who goes over the words before us, and is hence said *praeire verbis.*—9. *Intonsosque agitaret*, &c. "And the breeze should agitate the unshorn locks of Apollo." A beautifully poetic expression for "*dum Apollo juventute gauderet.*" One of the most conspicuous attributes of Apollo was unfading youth. Consult note on *Ode* I. xxi. 2.—11. *Dolitura mea*, &c. "Destined deeply to grieve at my firmness of resolve."—12. *Viri.* Compare Terence, *Eunuch.* I. i. 21. "*Sentiet* (sc. Thais) *qui vir siem ;*" and again I. ii. 74. "*Eu noster! laudo, tandem perdoluit : vir es.*"—15. *Nec semel offensae*, &c. "Nor will my determination yield to thy beauty when once it has become odious in my eyes ;" *i. e.* If I once hate thee for thy perfidy, that hatred will be lasting.—16. *Si certus intrarit dolor.* "If a firm and indignant resolution shall have once entered my breast."—18. *Superbus.* "Exulting."—20. *Pactolus.* A river of Lydia, fabled to have golden sands.—21.

CARMEN XVI.

AD POPULUM ROMANUM.

ALTERA jam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marsi,
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae, nec Spartacus acer,
Novisque rebus infidelis Allobrox;

Fallant; for *lateant.*—*Renati.* "Who again and again sprang up into existence." Consult note on *Ode* I. xxviii. 10.—22. *Nirea.* Consult note on *Ode* III. xx. 15.

EPODE XVI.—The Republic, as Sanadon remarks, had been violently agitated by civil commotions for almost sixty years, beginning with the days of Marius and Sylla. A fresh scene of bloodshed was now approaching, and the quarrel between Octavianus and Antony threatened the Roman world with a general dissolution. A battle was expected; and that battle was to decide, as it were, the fate of the universe. An event of such deep interest engrossed the minds of men; a feeling of uncertainty, as to the issue of the contest, filled them with alarm; and a remembrance of the preceding wars collected into one point of view all the horrors which they had produced. The poet, amid these scenes of terror, composed this Epode. He proposes to the Romans a desertion of their country, and a retreat to the Fortunate Islands, where the gods promised them a more tranquil and a happier life. To confirm this advice, the example of the Phocaeans is cited, who abandoned their native city rather than live under the dominion of Cyrus, and bound themselves by a common oath never to return.

1—13. 1. *Altera jam teritur*, &c. "A second age is now wasting away in civil wars." By this second age is understood the period which intervened between the death of Caesar and the contest of Octavianus and Antony. The first age extended from the entrance of Sylla into Rome with an armed force, to the death of Caesar. If we make the present epode to have been written A. U. C. 721, the whole antecedent period here referred to would be fifty-six years; and, if we allow, as is commonly done, thirty years to an *aetas* (or *γενεά*), the "second age" was within four years of its completion.—2. *Ipsa.* "Of her own accord;" equivalent to the Greek *αὐτή*.—3. *Quam neque finitimi*, &c. The order of construction is as follows: Non, *impia aetas, devoti sanguinis, perdemus* eam *civitatem, quam neque*, &c.—3. *Marsi.* The poet assigns the first place to the Marsic or Social War, as most fraught with danger to the Republic.—4. *Minacis aut Etrusca*, &c.; alluding to the efforts of Porsena in behalf of the banished Tarquins, and the siege which Rome in consequence underwent.—5. *Aemula nec virtus Capuae.* "Nor the rival strength of Capua." The allusion, in the text, appears to be to the bearing of Capua after the overthrow of Cannae, when, as it would seem from Livy, she aimed at the empire of all Italy. Compare Livy, xxiii. 6.—*Spartacus.* Consult note on *Ode* III. xiv. 19.—

Nec fera caerulea domuit Germania pube,
Parentibusque abominatus Hannibal :
Impia perdemus devoti sanguinis aetas ;
Ferisque rursus occupabitur solum.
Barbarus, heu ! cineres insistet victor, et Urbem
Eques sonante verberabit ungula ;
Quaeque carent ventis et solibus, ossa Quirini,
Nefas videre ! dissipabit insolens.
Forte, quid expediat, communiter, aut melior pars
Malis carere quaeritis laboribus.
Nulla sit hac potior sententia ; Phocaeorum
Velut profugit exsecrata civitas :
Agros atque Lares proprios, habitandaque fana
Apris reliquit et rapacibus lupis :

6. *Novisque rebus infidelis Allobrox.* "And the Allobroges, faithless in their frequent commotions ;" *i. e.* displaying their faithless character in their numerous seditions. The Allobroges were situate in the southern part of Gaul, between the Rodanus (*Rhone*) and Isara (*Isere*).—7. *Caerulea pube.* "With its blue-eyed youth." Compare the description given by Tacitus (*Germ.* 4) of the Germans : "*Habitus corporum . . . . idem omnibus ; truces et caerulei oculi, rutilae comae, magna corpora.*" The allusion in the text seems to be principally to the inroad of the Cimbri and Teutones.—9. *Devoti sanguinis.* "Of devoted blood," *i. e.* whose blood is devoted to destruction as a punishment for our fathers' crimes.—11. *Barbarus ;* alluding to the barbarian nations which formed part of the forces of Antony.—*Et Urbem eques,* &c. "And the horsemen strike our city with sounding hoof," *i. e.* ride insultingly over the ruins of fallen Rome.—13. *Quaeque carent ventis,* &c. "And insolently scatter the bones of Romulus, which lie concealed from winds and suns (unlawful to be beheld !)" The sanctity of sepulchres was always guarded by the strictest laws, and their sacred character was founded on the circumstance of their being dedicated to the Manes. The tombs of the founders of cities were regarded as particularly entitled to veneration ; and it was deemed a most inauspicious omen, if the remains contained in them were, by accident, or in any other way, exposed to view.

15—37. 15. *Forte, quid expediat,* &c. "Perhaps, ye all in common, or else the better portion, are inquiring of yourselves, what is best to be done, in order to avert these dreadful calamities." By the expression *melior pars* are meant those who hold civil conflicts in abhorrence, and who feel for the miseries of their country.—17. *Phocaeorum velut profugit,* &c. "As the people of Phocaea fled, bound by solemn imprecations ; as they abandoned," &c. The Phocaeans, a people of Ionia, rather than submit to the power of Cyrus, abandoned their city, binding themselves by an oath, and by solemn imprecations, not to return before a mass of burning iron, which they threw into the sea, should rise to

Ire, pedes quocunque ferent, quocunque per undas
Notus vocabit, aut protervus Africus.
Sic placet? an melius quis habet suadere? secunda
Ratem occupare quid moramur alite?
Sed juremus in haec:—Simul imis saxa renarint
Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
Padus Matina laverit cacumina;
In mare seu celsus proruperit Apenninus;
Novaque monstra junxerit libidine
Mirus amor, juvet ut tigres subsidere cervis,
Adulteretur et columba miluo;
Credula nec flavos timeant armenta leones;
Ametque salsa laevis hircus aequora.—
Haec, et quae poterunt reditus abscindere dulces,
Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
Inominata perprimat cubilia.
Vos, quibus est virtus, muliebrem tollite luctum,
Etrusca praeter et volate litora.

the surface.—25. *Sed juremus in haec.* Understand *verba*, and compare *Epode* xv. 4. The oath of the Phocaeans is here imitated, excepting that stones are substituted for iron.—*Simul imis saxa renarint*, &c. "That we shall be permitted to return, whenever these stones shall rise from the bottom of the sea, and swim back to the surface of the water."—27. *Domum.* "To our country."—*Quando Padus Matina laverit cacumina.* "When the Po shall wash the Matinian summits;" *i. e.* When the Po, in the north, shall wash the summits of Mount Matinus in Calabria, near the south-eastern extremity of Italy. Near this mountain was the town of Matinum.—29. *Proruperit.* "Shall burst forth."—30. *Monstra junxerit.* "Shall form unnatural unions."—31. *Ut.* "So that."—33. *Credula.* "Persuaded of their safety."—34. *Laevis.* "Become smooth;" *i. e.* become smooth as a fish, from having been rough and shaggy.—35. *Haec exsecrata.* "Having sworn to the performance of these things, under solemn imprecations."—37. *Aut pars indocili melior grege.* "Or that portion which is wiser than the indocile crowd."—*Mollis et exspes inominata*, &c. "Let the faint-hearted and desponding press these ill-omened couches;" *i. e.* continue to dwell in this city of gloomy auspices. The epithet *mollis* applies to those who want spirit and manly daring to brave the dangers of the sea, while by *exspes* those are designated who have, with timid minds, given up all hopes for the salvation of their country.

39—58. 39. *Muliebrem tollite luctum.* The poet adjures those whom he supposes to be about to abandon their country along with him, to

Nos manet Oceanus circumvagus: arva, beata
  Petamus arva, divites et insulas;
Reddit ubi Cererem tellus inarata quotannis,
  Et imputata floret usque vinea;
Germinat et nunquam fallentis termes olivae,
  Suamque pulla ficus ornat arborem;
Mella cava manant ex ilice, montibus altis
  Levis crepante lympha desilit pede.
Illic injussae veniunt ad mulctra capellae,
  Refertque tenta grex amicus ubera:
Nec vespertinus circumgemit ursus ovili;
  Nec intumescit alma viperis humus.
Nulla nocent pecori contagia, nullius astri
  Gregem aestuosa torret impotentia.
Pluraque felices mirabimur; ut neque largis
  Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis;
  Utrumque rege temperante Coelitum.

leave it as men, and to shed no tears, and indulge in no womanish grief, on the eve of their departure.—40. *Etrusca praeter et volate litora.* Their course is first to lie through the *Mare Tyrrhenum*, after leaving which they are to make for the main ocean.—41. *Nos manet Oceanus circumvagus.* "The circumambient Ocean awaits us." The epithet *circumvagus* is here equivalent to the Homeric ἀψόῤῥοος.—*Arva, beata petamus arva*, &c. "Let us seek the fields, the blessed fields, and the rich isles," &c. The poet advises his countrymen to seek the Fortunate Isles of the ocean. These are generally supposed to have been identical with the modern *Canaries*. It is more than probable, however, that they were merely a part of the group.—43. *Reddit ubi Cererem*, &c. "Where the earth, though untouched by the plough, yields its annual produce, and the vines, though unpruned, ever flourish."—46. *Suamque pulla*, &c. "And the dark fig graces its own tree;" *i. e.* the natural or ungrafted tree. The epithet *pulla* alludes to the colour of the fig when ripe.—48. *Crepante pede.* "With rustling footstep;" *i. e.* with a pleasing murmur.—50. *Amicus.* A pleasing reference to the kind and friendly feelings with which, to the eye of the poet, the flock is supposed to bestow its gifts upon the master.—53. *Nulla nocent pecori contagia*; alluding to the salubrity of the atmosphere.—*Nullius astri aestuosa impotentia.* "The scorching violence of no star." Consult note on *Ode* III. xiii. 19. and I. xvii. 17.—55. *Ut neque largis*, &c. "How neither rainy Eurus wastes the fields with excessive showers," &c. Compare the description of the Homeric Elysium in the western isles. (*Od.* iv. 566. *seqq.*)—58. *Utrumque temperante.* "Controlling each extreme;" *i. e.* of rainy cold and scorching heat.

Non huc Argoo contendit remige pinus,
Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae,
Laboriosa nec cohors Ulixeï.
Jupiter illa piae secrevit litora genti,
Ut inquinavit aere tempus aureum:
Aerea dehinc ferro duravit saecula; quorum
Piis secunda, vate me, datur fuga.

CARMEN XVII.

IN CANIDIAM.

HORATIUS.

JAM jam efficaci do manus scientiae
Supplex, et oro regna per Proserpinae,

59—65. 59. *Non huc Argoo*, &c. "The pine sped not hither its way with an Argoan band of rowers;" *i. e.* the Argoan pine (the ship Argo) never visited these happy regions to introduce the corruptions of other lands. The allusion is to the contagion of those national vices which commerce is so instrumental in disseminating.—60. *Impudica Colchis;* alluding to Medea, and her want of female modesty in abandoning her home.—61. *Cornua.* "Their sail-yards;" literally, "the extremities of their sail-yards," *antennarum* being understood.—62. *Laboriosa cohors Ulixeï.* "The followers of Ulysses, exercised in hard ships;" *i. e.* Ulysses and his followers schooled in toil.—63. *Jupiter illa piae*, &c. "Jupiter set apart these shores for a pious race, when he stained the golden age with brass; when, after this, he hardened with iron the brasen age;" *i. e.* when the brasen and the iron had succeeded to the golden age. The verb *secrevit*, as used in the text, well expresses the remote situation of these blissful regions, far from the crimes and horrors of civil dissension.—65. *Quorum piis secunda*, &c. "From which age of iron, an auspicious escape is granted to the pious, according to the oracle which I pronounce."—With *quorum* understand *saeculorum*.—The language of the poet is here based upon the custom, followed in the most ancient times, of leading forth colonies under the guidance of some diviner or prophet, after the oracle had been duly consulted, and its will ascertained.

EPODE XVII.—A pretended recantation of the 5th Epode, to which succeeds the answer of Canidia, now rendered haughty and insolent by success. The submission of the bard, however, and the menaces of the sorceress, are only irony and satire, so much more severe and violent as they are more disguised.

1—7. 1. *Efficaci do manus scientiae.* "I yield submissive to thy mighty art;" *i. e.* I acknowledge and submit to thy power, mighty sorceress. The expression *do manus* is figurative, and is used commonly to denote the submission of the vanquished to the victors on the field of

Per et Dianae non movenda numina,
Per atque libros carminum valentium
Defixa coelo devocare sidera,
Canidia, parce vocibus tandem sacris,
Citumque retro solve, solve turbinem.
Movit nepotem Telephus Nereïum,
In quem superbus ordinarat agmina
Mysorum, et in quem tela acuta torserat.
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit
Heu! pervicacis ad pedes Achilleï.
Setosa duris exuere pellibus
Laboriosi remiges Ulixeï,

battle.—2. *Regna per Proserpinae*, &c. "By the realms of Proserpina, and by the power of Hecate, not to be provoked with impunity, and by thy books of enchantments," &c. The poet here adjures Canidia by the things which she most revered, and with which, as a sorceress, she was supposed to be most conversant.—5. *Defixa.* "Bound by thy incantations to obey." The verb *defigo* is peculiar in this sense to magic rites. Hence it frequently answers to our verb, "to bewitch."—7. *Citumque retro solve,* &c. "And turn backward, turn thy swift-revolving wheel." The *turbo*, equivalent to the Greek *ῥόμβος*, was a species of wheel much used in magic rites. A thread or yarn was attached to it, which began to wind around on the wheel's being made to revolve; and, as this process was going on, the individual, who was the subject of the ceremony, was supposed to come more and more under the power of the sorceress. Horace, therefore, entreats Canidia to turn her magic wheel backward, and untwine the fatal thread, that he may be freed from the spell in which she had bound him.

8—23. 8. *Movit;* understand *ad misericordiam.* The poet heightens the ridicule of the piece, by citing Achilles and Circe as examples of imitation for the worthless Canidia.—*Nepotem Nereïum.* Achilles.—*Telephus.* A king of Mysia, who led an army against the Greeks when they had landed on his coasts, and was wounded, and afterwards cured, by Achilles.—11. *Unxere matres Iliae,* &c. "The Trojan matrons anointed the corpse of Hector, slaughterer of heroes, originally doomed to voracious birds and dogs," &c. The idea intended to be conveyed is, that the Trojan matrons were enabled to perform the last sad offices to the corpse of Hector, in consequence of the relenting of Achilles at the supplications of Priam.—14. *Pervicacis Achilleï.* "Of Achilles, however inflexible." Compare *Ode* I. vi. 6.—15. *Setosa duris,* &c. "Divested their bristly limbs of the hard skins of swine;" *i. e.* ceased to be swine; an allusion to the fable of Circe, and the transformation of the followers of Ulysses into swine, as well as to their subsequent restoration by the sorceress, on the interference of the chieftain of Ithaca.—17. *Tunc mens et*

Volente Circe, membra; tunc mens et sonus
Relapsus, atque notus in vultus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus.
Fugit juventas, et verecundus color
Reliquit ossa pelle amicta lurida;
Tuis capillus albus est odoribus,
Nullum a labore me reclinat otium.
Urguet diem nox, et dies noctem, neque est
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsa dissilire naenia.
Quid amplius vis? O mare! O terra! ardeo,
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Furens in Aetna flamma. Tu, donec cinis
Injuriosis aridus ventis ferar,
Cales venenis officina Colchicis.
Quae finis? aut quod me manet stipendium?

sonus, &c. "Then reason and speech glided back, and their former expression was gradually restored to their looks." The term *relapsus* (the zeugma in which must be noted) beautifully describes, as it were to the eye, the slow and gradual nature of the change.—19. ***Dedi satis superque***, &c. "Enough and more than enough have I been tormented by thee."—22. ***Reliquit ossa pelle amicta lurida.*** "Has left behind only bones covered over with a livid skin;" ***i. e.*** has left me a mere skeleton.—23. ***Tuis capillus albus***, &c. "My hair is become white by the force of thy magic herbs." The poet ascribes this to the effect produced on his mind and feelings by the incantations of the sorceress, and not, as Gessner supposes, to any unguent actually applied by her to his locks.

25—41. 25. ***Est.*** "Is it allowed me;" an imitation of the Greek usage, by which *ἐστί, est*, is put for *ἔξεστι, licet*.—26. ***Levare tenta***, &c. "To relieve by respiration my distended lungs."—27. ***Negatum.*** "What I once denied." Understand *a me*.—28. ***Sabella pectus increpare carmina***, &c. "That Sabellian incantations disturb the breast, and that the head splits asunder by a Marsian song." The poet here very pleasantly applies to human beings what was thought, in the popular belief, to happen merely to snakes. The Sabellians and Marsi were famed for their skill in magic. By the former are here meant the Sabines generally. Consult note on *Ode* III. vi. 38.—33. ***Tu, donec cinis***, &c. "A living laboratory, thou glowest against me with the magic drugs of Colchis, until I, become a dry cinder, shall be borne

Effare: jussas cum fide poenas luam;
Paratus, expiare seu poposceris
Centum juvencis, sive mendaci lyra
Voles sonare tu pudica, tu proba;
Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vice,
Fraterque magni Castoris, victi prece,
Ademta vati reddidere lumina.
Et tu, potes nam, solve me dementia,
O nec paternis obsoleta sordibus,
Nec in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.
Tibi hospitale pectus, et purae manus:
Tuusque venter Pactumeius; et tuo

along by the insulting winds."—36. *Quod stipendium.* "What atonement."—39. *Centum juvencis.* "With a hecatomb of bullocks."—*Mendaci lyra.* "On the lying lyre;" *i. e.* on the lyre which will celebrate thee, a shameless woman, as the ornament of thy sex.—41. *Perambulabis astra sidus aureum.* "Thou shalt proudly move, a brilliant constellation amid the stars;" *i. e.* my verses will raise thee to the stars of heaven. The verb *perambulo* carries with it the idea of a proud and boastful demeanour.

42—50. 42. *Infamis Helenae Castor*, &c. "Castor, offended at the treatment of the defamed Helen," &c.; an allusion to the story related of the poet Stesichorus. Having defamed Helen in some injurious verses, he was punished with blindness by her brothers, Castor and Pollux. On the bard's publishing a recantation, they restored him to sight.—45. *Potes nam.* Equivalent to the Greek *δύνασαι γάρ*, and a usual form of expression in prayers and addresses to the gods.—46. *O nec paternis*, &c. "O thou that art disgraced by no paternal stains." There is a great deal of bitter satire in this negative mode of alluding to the pretended fairness of Canidia's birth.—47. *Nec in sepulcris pauperum*, &c. "And art not skilled, as a sorceress, in scattering the ninth-day ashes amid the tombs of the poor;" *i. e.* and knowest not what it is to go as a sorceress amid the tombs of the poor, and scatter their ashes on the ninth day after interment. The ashes of the dead were frequently used in magic rites, and the rules of the art required, that they must be taken from the tomb on the ninth day after interment (not, as some without any authority pretend, on the ninth day after death). The sepulchres of the rich were protected against this profanation by watches, (compare Dorville, *ad Charit.* p. 429. *ed. Lips.*) and the sorceresses were, therefore, compelled to have recourse to the tombs of the poor.—49. *Hospitale pectus.* "A compassionate bosom."—*Purae.* "Unstained with guilt;" *i. e.* thou stealest no boys whom thou mayest kill with lingering hunger. Compare *Epode* 5.—50. *Tuusque venter Pactumeius.* Understand *erat.* "And Pactumeius, too, was actually given by thee to the world;" *i. e.* and Pactu-

Cruore rubros obstetrix pannos lavit,
Utcunque fortis exsilis puerpera.

CANIDIA.

Quid obseratis auribus fundis preces?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo.
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis?
Et Esquilini Pontifex venefici
Impune ut Urbem nomine impleris meo?
Quid proderat ditasse Pelignas anus
Velociusve miscuisse toxicum?
Sed tardiora fata te votis manent:
Ingrata misero vita ducenda est, in hoc,
Novis ut usque suppetas laboribus.

meius, whom men suspect thee to have stolen from another parent, is indeed the fruit of thine own womb.

54—62. 54. *Non saxa nudis*, &c. "The wintry main lashes not, with swelling surge, rocks more deaf to the cry of the naked mariners than I am to thine."—56. *Inultus ut tu riseris*, &c. "For thee to divulge and ridicule with impunity the mysteries of Cotytto, the rites of unbridled love?" If deemed necessary, an ellipsis of *egone patiar* may be here supplied. Cotytto was the goddess of impure and unrestrained indulgence. Canidia calls her own magic rites by the name of *Cotyttia*, because their object was to bring back Varus to her. Compare *Epode* 5.—58. *Esquilini pontifex venefici*, &c. "And, as if thou wert High-Priest of the magic rites on the Esquiline hill, to fill the city with my name unpunished;" *i. e.* as if thou wert called to preside over the incantations and secret rites which we perform on the Esquiline hill amid the graves of the poor. Compare note on verse 47 of this Epode, and on *Ode* III. xxix. 10.—60. *Quid proderat ditasse*, &c. "Of what advantage was it to me, to have enriched Pelignian sorceresses, or to have mixed a speedier potion?" *i. e.* what have I gained by having paid Pelignian sorceresses an extravagant sum for instructions in the magic art, or by having learned to mix a more potent draught of love? —The Peligni were situated to the east of the Marsi, and, like them, were famed for their magic skill. Consult note on *Ode* III. xix. 8.—62. *Sed tardiora fata*, &c. "But a more lingering destiny than what thy prayers shall demand awaits thee. A painful existence is to be prolonged to thee, a miserable being, with this sole view, that thou mayest continually survive for fresh inflictions of torture." The idea intended to be conveyed is as follows: Thy entreaties for a cessation from sufferings are fruitless. I will increase and prolong those sufferings to such a degree, that thou shalt pray to be released from them by a speedy death. That prayer, however, shall not be heard; and thou

Optat quietem Pelopis infidi pater,
Egens benignae Tantalus semper dapis ;
Optat Prometheus obligatus aliti ;
Optat supremo collocare Sisyphus
In monte saxum ; sed vetant leges Jovis.
Voles modo altis desilire turribus,
Modo ense pectus Norico recludere ;
Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor humeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae.
An, quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere Lunam vocibus possim meis,
Possim crematos excitare mortuos,
Desiderîque temperare poculum,
Plorem artis, in te nil agentis, exitum ?

shall live on, only to be exposed every moment to fresh inflictions of torture.

65—81. 65. *Optat quietem,* &c. Examples of never-ending punishment are here cited in Tantalus, Prometheus, and Sisyphus.—66. *Egens benignae,* &c. On the punishment of Tantalus, consult note on *Ode* II. xiii. 37.—69. *Sed vetant leges Jovis.* The epic dignity of these words adds to the ridicule of the whole piece.—71. *Ense Norico.* Consult note on *Ode* I. xvi. 9.—73. *Fastidiosa tristis aegrimonia.* "Afflicted with a sorrow that loathes existence."—74. *Vectabor humeris,* &c. "Then, as a rider, shall I be borne on thy hostile shoulders:" *i. e.* then will I cruelly triumph over thee, my bitterest foe. The expression *vectabor eques humeris,* is intended as a figurative allusion to the pride and insolence of a conqueror. So *equitare*, *καθιππεύειν*, *καθιππάζεσθαι*, &c. —75. *Meaeque terra cedet insolentiae.* "And the earth shall retire from before my haughty might;" *i. e.* in the haughtiness of my power I will spurn the earth, and make thee bear me on thy shoulders through the regions of air.—76. *Quae movere cereas imagines possim.* "Who can give animation to waxen images." The witches of antiquity were accustomed to make small waxen images of the persons whom they intended to influence by their spells; and it was a prevailing article of popular belief, that, as the incantations proceeded, these images gave signs of animation, and that the sorceresses could perceive in their looks and manner the gradual effect of the magic charms that were acting on the originals.—77. *Curiosus.* The allusion seems to be to some occasion when the "prying" poet discovered Canidia in the midst of her sorceries.—80. *Desiderîque temperare poculum.* "And mix a draught of love."—81. *Artis exitum.* "The effect of my art."

Q. HORATII FLACCI

CARMEN SAECULARE

PRO INCOLUMITATE IMPERII.

PHOEBE, silvarumque potens Diana,
Lucidum coeli decus, o colendi
Semper et culti, date, quae precamur
Tempore sacro:

SAECULAR HYMN.—In the year of Rome 737, and when Augustus had consolidated the energies and restored the tranquillity of the Roman world, the period arrived for the celebration of the Saecular Games. Among the directions given in the Sibylline Books for the due performance of these solemnities, a hymn in praise of Apollo and Diana, to whom they were principally sacred, was ordered to be sung by a chorus of youths and maidens. The composition of this hymn, on the present occasion, was assigned by the emperor to Horace; and the production which we are about to consider was the result of his labours, forming a proud monument of talent, and one of the noblest pieces of lyric poetry that has descended to our times. Apollo and Diana are invoked to perpetuate their favouring influence toward the Roman name. Thrice the Chorus addresses them, and thrice the Roman Empire is confided to their care.

The *Saeculum* among the Romans was properly a period of 110 years, and the Saecular Games should have been always celebrated after such an interval. The following table, however, of the periods when they were solemnised, will show that this rule was not much regarded.

The first were held A. U. C. 245, or 298.
The second, A. U. C. 330, or 408.
The third, A. U. C. 518.
The fourth, either A. U. C. 605, or 608, or 628.
The fifth, by Augustus, A. U. C. 737.
The sixth, by Claudius, A. U. C. 800.
The seventh, by Domitian, A. U. C. 841.
The eighth, by Severus, A. U. C. 957.
The ninth, by Philip, A. U. C. 1000.
The tenth, by Honorius, A. U. C. 1157.

2—20. 2. *Lucidum coeli decus.* "Bright ornament of heaven."—4. *Tempore sacro.* "At this sacred season."—5. *Sibyllini versus.* The Sibylline verses, which have reference to the Saecular Games, are preserved in Zosimus. (ii. 6. p. 109. *seqq. ed. Reitemeier.*) They are also

Quo Sibyllini monuere versus
Virgines lectas puerosque castos
Dîs, quibus septem placuere colles,
Dicere carmen.

Alme Sol, curru nitido diem qui
Promis et celas, aliusque et idem
Nasceris, possis nihil urbe Roma
Visere majus.

Rite maturos aperire partus
Lenis Ilithyia, tuere matres:
Sive tu Lucina probas vocari,
Seu Genitalis.

Diva, producas subolem, Patrumque
Prosperes decreta super jugandis
Feminis, prolisque novae feraci
Lege marita:

Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro, totiesque grata
Nocte frequentes.

given in a more emended form by Mitscherlich.—6. *Virgines lectas puerosque castos.* The Sibylline verses directed, that the youths and maidens, which composed the chorus, should be the offspring of parents that were both alive at the time, *i. e.* should be *patrimi* and *matrimi.*—7. *Septem colles;* an allusion to Rome, and the seven hills on which it was built.—9. *Curru nitido diem qui,* &c. "Who with thy radiant chariot unfoldest and hidest the day, and arisest another and the same." The sun is here said to hide the day at its setting, and to arise on the morrow a new luminary with the new day, but in all its former splendour.—11. *Possis visere.* "Mayest thou behold."—13. *Rite maturos aperire partus,* &c. "Ilithyia, propitious in safely producing mature births, protect the Roman mothers."—16. *Genitalis.* Compare the explanation of Döring: "*Quae gignentes seu puerperas ope sua levat, geniturae favet, et se propitiam praebet.*"—17. *Producas subolem.* "Increase our offspring."—*Patrum.* "Of the senate."—20. *Lege marita;* alluding to the Julian law, "*De maritandis ordinibus,*" holding out inducements for entering the married state, and imposing penalties on celibacy. The end of it was to promote population, and repair the loss occasioned by the carnage of the civil wars.

21—37. 21. *Certus undenos,* &c. "That the stated revolution of ten times eleven years may renew the hymns and sports, celebrated by crowds thrice in the bright season of day, and as often in the pleasing

Vosque veraces cecinisse, Parcae,
Quod semel dictum est, stabilisque rerum
Terminus servat, bona jam peractis
Jungite fata.

Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona:
Nutriant fetus et aquae salubres,
Et Jovis aurae.

Condito mitis placidusque telo
Supplices audi pueros, Apollo:
Siderum regina bicornis, audi,
Luna, puellas.

Roma si vestrum est opus, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
Sospite cursu:

Cui per ardentem sine fraude Trojam
Castus Aeneas patriae superstes
Liberum munivit iter, daturus
Plura relictis:

night." The Saecular solemnities lasted three days and three nights. —25. *Vosque veraces cecinisse*, &c. "And do you, ye Fates, true in uttering what has been once determined, and what the fixed event of things confirms, join favourable destinies to those already past." The expression *veraces cecinisse* is a Graecism for *veraces in canendo. Dictum* is equivalent to *constitutum a fato.*—29. *Tellus.* The earth is here addressed as one of the deities to which sacrifices were ordered to be made by the Sibylline verses.—30. *Spicea donet Cererem corona.* "Gift Ceres with a crown, made of the ears of corn." This was the usual offering to Ceres.—31. *Nutriant fetus et aquae salubres*, &c. "And may refreshing rains, and salubrious breezes from Jove, nourish the productions of the fields."—33. *Condito telo.* "With thine arrow hidden in the quiver." Apollo, with bow unbent, is mild and gentle; but when, in anger, he draws the arrow from its case, and bends his bow, he becomes the god of pestilence. (*Ode* II. x. 20.) He is here addressed in the former of these characters.—34. *Audi pueros.* From these words, and from *audi puellas,* toward the close of the stanza, it would appear that the youths and maidens sang in alternate chorus the respective praises of Apollo and Diana.—35. *Regina bicornis.* "Crescent queen;" alluding to her appearance during the first days of the new moon.—37. *Roma si vestrum est opus.* The allusion is to the Trojans having abandoned their native seats, and having been led

Dî, probos mores docili juventae,
Dî, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne.

Quique vos bubus veneratur albis,
Clarus Anchisae Venerisque sanguis,
Imperet, bellante prior, jacentem
Lenis in hostem.

Jam mari terraque manus potentes
Medus, Albanasque timet secures:
Jam Scythae responsa petunt, superbi
Nuper, et Indi.

Jam Fides, et Pax, et Honor, Pudorque
Priscus, et neglecta redire Virtus
Audet: apparetque beata pleno
Copia cornu.

to Italy by an oracle received from Apollo. Diana is here joined with Apollo, and the founding of Rome is ascribed by the bard to their united auspices.—*Iliaeque turmae.* The reference is to "the Trojan bands" of Aeneas.

41—59. 41. *Sine fraude.* "Without harm." Compare the words of Ulpian, (*leg.* 131. *de V. S.*) "*Aliud* fraus *est*, *aliud* poena. Fraus *enim sine poena esse potest:* poena *sine fraude esse non potest.* Poena *est noxae vindicta;* fraus *et ipsa noxa dicitur, et quasi poenae quaedam praeparatio.*"—44. *Plura relictis.* "More ample possessions than those left behind;" *i. e.* a more extensive empire than their native one. —45. *Dî;* addressed to Apollo and Diana jointly.—47. *Romulae genti date remque,* &c. "Grant to the people of Romulus prosperity, and a numerous offspring, and every honour." By *decus omne* is meant everything that can increase the glory and majesty of the empire.—49. *Quique vos bubus,* &c. The allusion is now to Augustus as the representative of the Roman name. As regards the expression *bubus albis*, it is to be observed, that the Sibylline verses prescribed the colour of the victims. (ζάλευκοι ταῦροι.)—53. *Jam mari terraque.* In this and the succeeding stanza the poet dwells upon the glories of the reign of Augustus, the power and prosperity of Rome.—*Manus potentes.* "Our powerful forces."—54. *Medus.* Consult note on *Ode* IV. xiv. 41.—*Albanas secures.* "The Alban axes," *i. e.* the Roman power; an allusion to the *securis* and *fasces*, as the badges of civil and military authority. *Albanus* is here equivalent to *Romanus*, in accordance with the received belief that Rome was a colony from Alba Longa.—57. *Jam Fides, et Pax,* &c. According to the bard, the golden age has now returned, and has brought back with it the deities who had fled to their native skies, during the iron age, from the crimes and miseries of earth. Compare Hesiod Ἔργα καὶ Ἡμέραι, 197.

Augur, et fulgente decorus arcu
Phoebus, acceptusque novem Camenis,
Qui salutari levat arte fessos
Corporis artus.

Si Palatinas videt aequus arces,
Remque Romanam Latiumque, felix,
Alterum in lustrum, meliusque semper
Proroget aevum.

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, et votis puerorum amicas
Applicet aures.

Haec Jovem sentire, deosque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae
Dicere laudes.

seqq.—*Pax ;* an allusion to the closing of the temple of Janus. Consult note on *Ode* IV. xv. 8.—*Pudorque priscus.* "And the purity of earlier days."—59. *Beata pleno,* &c. Compare *Epist.* I. xii. 28. "*Aurea fruges Italiae pleno defudit copia cornu.*"

61—73. 61. *Augur, et fulgente,* &c. "May Apollo, god of prophecy, and adorned with the glittering bow," &c.—63. *Qui salutari levat arte,* &c.; an allusion to Apollo, as the god of medicine. Compare the appellations bestowed upon him by the Greek poets, in reference to this; ἀκέσιος, ἤπιος, σωτήρ, &c. In this stanza it will be perceived that the four attributes of Apollo are distinctly expressed: his skill in oracular divination, in the use of the bow, in music, and in the healing art.—65. *Si Palatinas videt aequus arces.* "If he looks with a favouring eye on the Palatine summits;" *i. e.* if he lends a favouring ear to the solemn strains which we are now pouring forth in his temple on the Palatine hill.—67. *Alterum in lustrum,* &c. "For another lustrum, and an always happier age."—69. *Aventinum.* Diana had a temple on the Aventine hill.—*Algidum.* Consult note on *Ode* I. xxi. 6.—70. *Quindecim preces virorum.* The *Quindecimviri,* to whose custody the Sibylline books were confided, always began their consultation of these oracles with prayers. To them also was entrusted the general superintendence of the Saecular solemnities.—73. *Haec Jovem sentire,* &c. The order of construction is as follows: *Ego chorus, doctus dicere laudes et Phoebi et Dianae, reporto domum bonam certamque spem, Jovem cunctosque deos sentire haec.* This proceeds from the united chorus of youths and maidens, who, being represented by their coryphaeus, or leader, appear as a single individual. In our own idiom, however, the plural must be substituted: "We, the chorus," &c.—*Haec sentire.* "Ratify these our prayers." *Sentire* is here used in the sense of *sancire.*

SATIRES.

ON ROMAN SATIRE.

The scholars of earlier days were accustomed to dispute, with no little degree of ardour, on the origin of Roman Satire, as well as on the meaning of the term by which this species of composition is wont to be designated. The Abbé Garnier defines a Satire to be a poem without any regular action, of a certain length, either indulging in invective, or of an ironical character, and directed against the vices and the failings of men with a view to their correction. Was Satire, regarded in this light, an invention of the Romans, or did they, in this branch of literature, as in almost every other, merely follow in the path of some Grecian original? Julius Scaliger, Daniel Heinsius, and Spannheim, have maintained the latter opinion, in opposition to Horace and Quintilian, whose authority has been supported and defended by Casaubon. The whole controversy, however, proved eventually, like so many others of a similar nature, only a dispute about words, and it ceased the moment the subject was clearly understood. Dacier, Koenig, and other writers are entitled, after Casaubon, to the merit of having cleared up the question to such a degree as to render any farther discussion unnecessary.

We must, above all things, guard against confounding together two terms which have an accidental resemblance in form, but quite different etymologies, the Greek *Satyre* and the Roman *Satire*. The former was a species of jocose drama, in which *Satyrs* were made to play the principal part, and hence the appellation which it received. We have but one piece of this kind remaining,—the "Cyclops" of Euripides. On the other hand, the Roman Satire, the invention of which is ascribed by the ancient writers to Ennius, differed from the Satyre of the Greeks, in that, being without a plot, and embracing no regular and continued action, it was intended for the closet, not for the stage. This Satire was neither a drama, an epic poem, nor a lyric effusion. Neither was it a didactic piece, in the strict sense of the word, according to which a didactic poem is taken to signify a production in verse, which developes not a single truth, but a system of truths, or rather a doctrine, and not in a transitory manner or by way of digression, but with method and formal reasoning. The ancients regarded each species of verse as belonging peculiarly to one particular kind of poetry. Thus the Hexameter was reserved for epic and didactic poems; the Hexameter and Pentameter, alternately succeeding each other, were employed in elegiac effusions; the Iambic was used in dramatic compositions; while the different Lyric measures were devoted to the species of poetry which bore that name. Now, the Satire of Ennius deviated from this rule, in excluding none of these several metres. All rhythms suited it equally well, and the old poet employed them all in their turn. It is from this *medley* of verses, thus employed, that the name of *Satires* (*Satirae*) was given to these productions of Ennius. Among the Romans, a platter or basin, filled with all sorts of

fruits, was offered up every year to Ceres and Bacchus as the first fruits of the season. This was termed *Satura* or *Satira*, the word *lanx* being understood. In like manner, a law containing several distinct particulars or clauses, was denominated *Lex Satura.* From these examples, the peculiar meaning of the term *Satirae,* in the case of Ennius, will be clearly perceived.

After Ennius came Pacuvius, who took the former for his model. So few fragments, however, remain of his writings, as to render it impossible for us to form any definite opinion of his satirical productions. Lucilius succeeded, and effected an important change in this species of composition, by giving the preference, and in some instances exclusively so, to the Hexameter verse. From the greater air of regularity which this alteration produced, as well as from the more didactic form of his pieces, in their aiming less at comic effect than those of Ennius, and more at the improvement of others by the correction of vice, Lucilius, and not Ennius, was regarded by many of the ancients as the father of Satire. After his time, the Hexameter versification came to be regarded as the proper garb for this species of poetry ; and the word *Satire* passed from its primitive signification to the meaning given it at the commencement of these remarks, and which has been also retained in our own days.

The finishing hand to Roman Satire was put by Horace. Thus far he has been viewed as the great master of Roman Lyric Poetry, whether amatory, convivial, or moral. We have still to consider him as a satiric, humorous, or familiar writer, in which character, (though he chiefly valued himself on his Odes,) he is more instructive, and perhaps equally pleasing. He is also more of an original poet in his Satires than in his Lyric compositions. Daniel Heinsius, indeed, in his confused and prolix dissertation, "*De Satira Horatiana,*" has pointed out several passages, which he thinks have been suggested by the comedies and satiric dramas of the Greeks. If, however, we except the dramatic form which he has given to so many of his Satires, it will be difficult to find any general resemblance between them and those productions of the Greek stage which are at present extant. Satire had remained, in a great measure, uncultivated at Rome, since the time of Lucilius, who imitated the writers of the Greek comedy, in so far as he unsparingly satirised the political leaders of the state. But Horace did not live, like the Greek comedians, in an unrestrained democracy, nor, like Lucilius, under an aristocracy, in which there was a struggle for power, and court was in consequence occasionally paid to the people.

Satire, more than any other kind of poetry, is influenced by the spirit and manners of the age in which it appears. These are, in fact, the aliment on which it feeds ; and, accordingly, in tracing the progress which had been made in this species of composition, from the time of Lucilius till the appearance of that more refined satire which Horace introduced, it is important to consider the changes that had taken place during this interval, both in the manners of the people and the government of the country.

The accumulation of wealth naturally tends to the corruption of a land. But a people, who, like the Romans, suddenly acquire it by war, confiscations, and pillage, degenerate more quickly than the nations among whom it is collected by the slower processes of art, commerce, and industry. At Rome, a corruption of morals, occasioned chiefly by an influx

of wealth, had commenced in the age of Lucilius; but virtue had still farther declined in that of Horace. Lucilius arrayed himself on the side of those who affected the austerity of ancient manners, and who tried to stem the torrent of vice, which Greece and the Oriental nations even then began to pour into the heart of the Republic. By the time of Horace, the bulwark had been broken down, and those who reared it swept away. Civil war had burst asunder the bonds of society; property had become insecure; and the effect of this general dissolution remained even after the government was steadily administered by a wise and all-powerful despot. Rome had become not only the seat of universal government and wealth, but also the centre of attraction to the whole family of adventurers, the magnet which was perpetually drawing within its circle the collected worthlessness of the world. Expense, and luxury, and love of magnificence, had succeeded to the austerity and moderation of the ancient republic. The example, too, of the chief minister, inclined the Romans to indulge in that voluptuous life which so well accorded with the imperial plans for the stability and security of the government. A greater change of manners was produced by the loss of liberty, than even by the increase of wealth. The voice of genuine freedom had been last heard in the last Philippic of Cicero. Some of the distinguished Romans, who had known and prized the republican forms of government, had fallen in the field of civil contention, or been sacrificed during the proscriptions. Of those who survived, many were conciliated by benefits and royal favour, while others, in the enjoyment of the calm that followed the storms by which the state had been lately agitated, acquiesced in the imperial sway as now affording the only security for property and life. Courtly compliance, in consequence, took place of that boldness and independence which characterised a Roman citizen in the age of Lucilius. The Senators had now political superiors to address, and the demeanour which they had employed towards the emperor and his advisers became habitual to them in their intercourse with their equals. Hence, there prevailed a politeness of behaviour and conversation, which differed both from the roughness of Cato the censor, and from the open-hearted urbanity of Scipio or Laelius. Satires, directed like those of Lucilius and the comic writers of Greece, against political characters in the state, were precluded by the unity and despotism of power. If Lucilius arraigned in his verses Mutius and Lupus, he was supported by Scipio and Laelius, or some other heads of a faction. But in the time of Horace there were no political leaders except those tolerated by the emperor; and who would have protected a satirist in the Augustan age from the resentment of Maecenas or Agrippa?

The rise and influence of men like Maecenas, in whom power and wealth were united with elegant taste and love of splendour, introduced what in modern times has been called *fashion*. They of course were frequently imitated in their villas and entertainments, by those who had no pretensions to emulate such superiors, or who vied with them ungracefully. The wealthy freedman and provincial magistrate rendered themselves ridiculous by this species of rivalry, and supplied endless topics of sportive satire; for it would appear that Maecenas, and those within the pale of fashion, had not made that progress in true politeness, which induces either to shun the society of such pretenders, or to endure it without contributing to their exposure. Hence the pictures of the self-importance and ridiculous dress of Aufidius Luscus, and the entertainment of Nasidienus, to which Maece-

nas carried his buffoons along with him, to contribute to the sport which the absurdities of their host supplied.

In the time of Augustus, the practice which in modern times has been termed *legacy-hunting*, became literally a profession and employment. Those who followed it did not, like the parasites of old, content themselves with the offals from the board of a patron. Assiduous flattery, paid to a wealthy and childless bachelor, was considered at Rome as the surest and readiest mode of enrichment, after the confiscations of property were at an end, and the plundering of provinces was prohibited. The desire of amassing wealth continued, though the methods by which it was formerly gained were interdicted, and the Romans had not acquired those habits which might have procured it more honourable gratification.

About the same period, philosophy, which never had made much progress at Rome, was corrupted and perverted by vain pretenders. The unbending principles of the Stoics, in particular, had been carried to so extravagant a length, and were so little in accordance with the feeling of the day, or manners of a somewhat voluptuous court, that whatever ridicule was cast upon them could scarcely fail to be generally acceptable and amusing.

In the age of Augustus the Romans had become a nation of poets, and many who had no real pretensions to the character sought to occupy in rhyming that time which, in the days of the Republic, would have been employed in more worthy exertions. The practice, too, of recitations to friends, or in public assemblies, was introduced about the same period ; and it was sometimes no easy matter to escape from the vanity and importunity of those who were predetermined to delight their neighbours with the splendour and harmony of their verses. In short, foppery and absurdity of every species prevailed ; but the Augustan age was one rather of folly than of atrocious crime. Augustus had done much for the restoration of good order and the due observance of the laws ; and, though the vices of luxury had increased, the salutary effects of his administration checked those more violent offences that so readily burst forth amid the storms of an agitated republic. Nor did the court of Augustus present that frightful scene of impurity and cruelty, which, in the reign of Domitian, raised the scorn, and called forth the satiric indignation of Juvenal. In the time of Horace, Rome was rather a theatre, where inconsistency and folly performed the chief parts, and where nothing better remained for the wise than to laugh at the comedy which was enacted.

That Horace was not an indifferent spectator of this degradation of his country, appears from his glowing panegyrics on the ancient patriots of Rome, his retrospects to a better age, and to the simplicity of the "*prisca gens mortalium.*" But no better weapon was left him than the light shafts of ridicule. What could he have gained by pursuing the guilty sword in hand, as it were, like Lucilius, or arrogating to himself among courtiers and men of the world the character of an ancient censor ? The tone which he struck was the only one that suited the period and circumstances : it pervades the whole of his Satires, and is assumed, whatever may be the folly or defects which he thinks himself called on to expose. A wide field in those days was left open for satire, as its province was not restricted or pre-occupied by comedy. At Rome there never had been any national drama in which Roman life was

exhibited to the public. The plays of Terence and his contemporaries represented Greek, not Roman, manners; and toward the close of the Republic, and commencement of the Empire, the place of the regular comedy was usurped by mimes or pantomimes. All the materials, then, which in other countries have been seized by writers for the stage, were exclusively at the disposal and command of the satirist. In the age of Louis XIV. Boileau would scarcely have ventured to draw a full-length portrait of a misanthrope or a hypocrite: but Horace encountered no Molière, on whose department he might dread to encroach; and, accordingly, his Satires represent almost every diversity of folly incident to human nature. Sometimes, too, he bestows on his Satires, at least to a certain extent, a dramatic form; and thus avails himself of the advantages which the drama supplies. By introducing various characters discoursing in their own style, and expressing their own peculiar sentiments, he obtained a wider range than if everything had seemed to flow from the pen of the author. How could he have displayed the follies and foibles of the age so well, as in the person of a slave perfectly acquainted with his master's private life? how could he have exhibited the extravagance of a philosophic sect so justly, as from the mouth of the pretended philosopher, newly converted to Stoicism? or how could he have described the banquet of Nasidienus with such truth, as from the lips of a guest who had been present at the entertainment?

Horace had also at his uncontested disposal all those materials which, in modern times, have contributed to the formation of the novel or romance. Nothing resembling that attractive species of composition appeared at Rome before the time of Petronius Arbiter in the reign of Nero. Hence, those comic occurrences in the street, at the theatre, or entertainments—the humours of taverns—the adventures of a campaign or journey, which have supplied a Le Sage and a Fielding with such varied exhibitions of human life and manners, were all reserved untouched for the Satiric Muse to combine, exaggerate, and diversify. The chief talent of Horace's patrons, Augustus and Maecenas, lay in a true discernment of the tempers and abilities of mankind; and Horace himself was distinguished by his quick perception of character, and his equal acquaintance with books and men. These qualifications and habits, and the advantages derived from them, will be found apparent in almost every Satire. (Dunlop's *Roman Literature*, vol iii. p. 239. *seqq.;* Schöll, *Hist. Lit. Rom.* vol. i. p. 143, *seqq.*)

Q. HORATII FLACCI

SERMONUM

LIBER PRIMUS.

SATIRA I.

IN AVAROS.

Quî fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit, seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores! gravis annis
Miles ait, multo jam fractus membra labore.
Contra mercator, navim jactantibus Austris,
Militia est potior! Quid enim? concurritur: horae
Momento aut cita mors venit aut victoria laeta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat.

Satire I.—A desire of amassing enormous wealth was one of the most prevalent passions of the time; and, amid the struggles of civil warfare, the lowest of mankind had succeeded in accumulating fortunes. It is against this inordinate rage that the present Satire is directed. In a dialogue supposed to be held between the poet and a miser, the former exposes the folly of those who occupy themselves solely in the acquisition of wealth, and replies to all the arguments which the miser adduces in favour of hoarding. (Dunlop's *Roman Literature*, vol. iii. p. 247.)

1—22. 1. *Quî fit Maecenas*, &c. The construction is as follows: *Quî fit, Maecenas, ut nemo vivat contentus illa* sorte, *quam sortem seu ratio dederit, seu fors objecerit*, ut *laudet sequentes diversa?* "How happens it, Maecenas, that no man lives contented with that lot, which either reflection may have given him or chance have thrown in his way, but rather deems their condition enviable who follow pursuits in life that are different from his own?" *Ratio* here denotes that deliberation and reflection which direct our choice in selecting a career for life.—4. *O fortunati mercatores.* "Ah! ye happy traders." As regards the peculiar meaning of the term *mercator*, consult note on *Ode* i. i. 16.—7. *Militia est potior.* "A soldier's life is better;" *i. e.* than this which I pursue.—*Concurritur.* "The combatants engage."—9. *Juris legumque peritus.* "The lawyer;" literally, "he who is versed in the principles of justice

Ille, datis vadibus qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc, adeo sunt multa, loquacem
Delassare valent Fabium. Ne te morer, audi
Quo rem deducam. Si quis deus, *En ego*, dicat,
Jam faciam quod vultis: eris tu, qui modo miles,
Mercator: tu, consultus modo, rusticus: hinc vos,
Vos hinc mutatis discedite partibus. Eia,
Quid statis?—nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut praebeat aurem?
  Praeterea, ne sic, ut qui jocularia, ridens
Percurram: quamquam ridentem dicere verum
Quid vetat? ut pueris olim dant crustula blandi
Doctores, elementa velint ut discere prima:

and in the laws."—10. *Sub galli cantum*, &c. "When a client knocks by cock-crow at his door."—11. *Ille, datis vadibus*, &c. "He, who, having given bail for his appearance, has been forced from the country into the city." The allusion is to the defendant in a suit. In the Roman courts of law, as in our own, the plaintiff required that the defendant should give bail for his appearance in court, (*vades*,) on a certain day, which was usually the third day after. Hence the plaintiff was said *vadari reum*, and the defendant *vades dare*, or *vadimonium promittere*.—14. *Fabium*. The individual here named appears to have been a loquacious and tiresome personage, but whether a philosopher or a lawyer is uncertain.—15. *Quo rem deducam*. "To what conclusion I will bring the whole affair."—18. *Mutatis partibus*. "Your conditions in life being changed."—19. *Nolint*. "They will be unwilling to accept the offer."—The subjunctive is here employed, because the sentence depends on *Si quis dicat* which precedes.—*Atqui licet esse beatis*. "And yet they have it in their power to be happy." A Graecism for *licet iis esse beatos*.—20. *Merito quin illis*, &c. "Why justly offended Jove may not puff out against them both his cheeks." The poet draws rather a ludicrous picture of angry Jove swelling with indignation. Perhaps, however, it is on this very account more in keeping with the context.—22. *Facilem*. "Ready."

23—37. 23. *Praeterea, ne sic*, &c. "But not to run over a matter of this kind in a laughing way, as they who handle sportive themes."—25. *Olim*. "Sometimes."—26. *Doctores*. "Teachers." The poet institutes a comparison, no less amusing than just, between the pedagogue on the one hand, and the Aesopean or Socratic instructor on the other. The former bribes his little pupils "to learn their letters," by presents of "cake;" the latter makes instruction palatable to the full-grown children whom he addresses, by arraying it in a garb of mirth and pleasantry.—27.

Sed tamen amoto quaeramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic cautor, miles, nautaeque, per omne
Audaces mare qui currunt, hac mente laborem
Sese ferre, senes ut in otia tuta recedant,
Aiunt, quum sibi sint congesta cibaria; sicut
Parvula (nam exemplo est) magni formica laboris
Ore trahit quodcunque potest, atque addit acervo,
Quem struit, haud ignara ac non incauta futuri.
Quae, simul inversum contristat Aquarius annum,
Non usquam prorepit, et illis utitur ante
Quaesitis sapiens: quum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum;
Nil obstet tibi, dum ne sit te ditior alter.
Quid juvat immensum te argenti pondus et auri
Furtim defossa timidum deponere terra?—

Sed tamen. "However." These particles, as well as the simple, *sed*, *igitur*, *autem*, &c. are elegantly used to continue a sentence or idea which has been interrupted by a parenthesis.—29. *Perfidus hic cautor.* "This knavish lawyer." As regards the term *cautor*, compare the remark of Valart: "Cautor *vocabulum juris est:* cavere *enim, unde* cautor, *omnes consulti partes significat et implet.*" The common text has *caupo*.—32. *Quum sibi sint congesta cibaria.* "When a provision for life shall have been collected by them."—33. *Parvula magni formica laboris.* "The little ant of great industry." The epithets *parvula* and *magni* present a very pleasing antithesis.—35. *Haud ignara ac non incauta futuri.* "Not ignorant nor improvident of the future."—36. *Simul inversum contristat,* &c. "As soon as Aquarius saddens the ended year." The year is here considered as a circle constantly turning round and renewing its course. Hence the epithet *inversus*, (inverted, *i. e.* brought to a close,) which is applied to it when one revolution is fully ended and another is just going to commence. The allusion in the text is to the beginning of winter. According to Porphyrion, the sun passed into Aquarius on the 17th day before the Calends of February, (16th January,) and storms of rain and severe cold marked the whole period of its continuance in that sign of the Zodiac.—37. *Et illis utitur ante,* &c. "And wisely uses those stores which it has previously collected." The ant shows more wisdom than the miser, in using, not hoarding up, its gathered stores.

38—56. 38. *Neque fervidus aestus,* &c. The allusion is here to things violent in themselves, and which every moment threaten injury or destruction. "Neither the scorching heat of summer, nor the winter's cold, fire, shipwreck, or the sword."—40. *Dum.* "Provided."—41. *Quid juvat immensum,* &c. "What pleasure does it yield thee to bury by stealth, in the earth dug up to receive it, an immense sum of

Quod, si comminuas, vilem redigatur ad assem.—
At, ni id fit, quid habet pulchri constructus acervus?
Millia frumenti tua triverit area centum;
Non tuus hoc capiet venter plus ac meus: ut, si
Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias, quam
Qui nil portarit. Vel dic, quid referat intra
Naturae fines viventi, jugera centum an
Mille aret?—*At suave est ex magno tollere acervo.*—
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?
Ut tibi si sit opus liquidi non amplius urna
Vel cyatho, et dicas: *Magno de flumine malim,*
Quam ex hoc fonticulo tantundem sumere. Eo fit,
Plenior ut si quos delectet copia justo,
Cum ripa simul avulsos ferat Aufidus acer:
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam, neque vitam amittit in undis.

silver and of gold?"—43. *Quod, si comminuas,* &c. The miser is here supposed to answer in defence of his conduct. "Because, if once thou beginnest to take from it, it may be reduced to a wretched *as.*" Therefore, argues the miser, it had better remain untouched in the earth.—44. *At, ni id fit,* &c. The poet here replies to the miser's argument: "But, unless this is done, (*i. e.* unless thou breakest in upon thy wealth,) what charms does the accumulated hoard contain?"—45. *Millia frumenti tua triverit,* &c. "Thy threshing-floor may have yielded a hundred thousand measures of grain, still thy stomach will contain, on that account, no more of it than mine." With *centum millia* supply *modiorum.*—47. *Reticulum.* "A netted bag." *Reticulum,* called by Varro *Panarium,* (*de Ling. Lat.* iv. 22,) was a species of sack or bag, wrought in the form of a net, in which the slaves were wont to carry bread.—*Venales.* Equivalent to *servos.*—50. *Viventi.* A dative after the impersonal *refert,* as in the present instance, is unusual, but cannot, therefore, be pronounced incorrect, as some maintain it to be, who substitute *viventis.*—51. *At suave est,* &c. A new argument on the part of the miser. "But it is pleasing to take from a large heap."—52. *Dum ex parvo nobis,* &c. We have here the poet's reply, simple and natural, and impossible to be controverted: "If thou permittest us to take just as much from our small heap, why shouldst thou extol thy granaries above our humble meal-tubs?" *i. e.* while our wants can be as easily supplied from our scanty stores, what advantage have thy granaries over our small meal-tubs?—54. *Liquidi non amplius urna vel cyatho.* "No more than a pitcher or cup of water."—56. *Quam ex hoc fonticulo.* "Than from this little fountain that flows at my feet."—*Eo fit, plenior ut si quos,* &c. The idea intended to be conveyed is this: Hence it happens,

At bona pars hominum, decepta cupidine falso,
Nil satis est, inquit ; quia tanti, quantum habeas, sis.
Quid facias illi ? Jubeas miserum esse, libenter
Quatenus id facit. Ut quidam memoratur Athenis
Sordidus ac dives populi contemnere voces
Sic solitus : Populus me sibilat, at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.—
Tantalus a labris sitiens fugientia captat
Flumina. Quid rides ? mutato nomine de te
Fabula narratur : congestis undique saccis
Indormis inhians, et tanquam parcere sacris
Cogeris, aut pictis tanquam gaudere tabellis.
Nescis quo valeat nummus ? quem praebeat usum ?

that if any, despising the humble fountain, prefer to draw from the stream of some large and impetuous river like the Aufidus, being seized by its current, they will be swept away and perish amid the waters ; *i. e.* those who, not content with humble means, are continually seeking for more extensive possessions, will eventually suffer for their foolish and insatiable cupidity.—As regards the Aufidus, consult note on *Ode* III. xxx. 10.

61—79. 61. *At bona pars hominum*, &c. After having proved by unanswerable arguments, that riches, except we use them, have nothing valuable, beautiful, or agreeable ; the poet here anticipates an objection, which a miser might possibly make, that this love of money is only a desire of reputation, since we are always esteemed in proportion to our wealth. This objection might have some weight, for a love of public esteem has virtue in it. But the miser falsely disguises his avarice under the name of a more innocent passion, and wilfully mistakes. (*Decepta cupidine falso.*)—62. *Quia tanti, quantum habeas, sis.* " Because thou wilt be esteemed in proportion to thy wealth."—63. *Quid facias illi ?* " What wilt thou do with such a one as this ?"—64. *Quatenus.* " Since."—68. *Tantalus a labris*, &c. The idea intended to be conveyed is this : Thou who merely gazest on thy money hoarded up in thy coffers, without putting it to any use, or deriving any benefit from it, art like Tantalus, who, tormented with thirst, catches in vain at the water that escapes from his lips. This is supposed to be addressed by the poet, not to the miser with whom he has been reasoning, but to the sordid Athenian whom he has just been picturing to the view. On hearing the allusion to Tantalus, the miser bursts into a laugh, and the poet then turns upon him with the question *Quid rides ?* The miser laughs at the poet's citing what the prevalent scepticism of the day regarded as one of a mere tissue of fables.—69. *Mutato nomine*, &c. " The name changed, the story is told of thee." The train of ideas is as follows : Dost thou laugh, and ask what Tantalus is to thee ? Change names with Tantalus, and thou wilt occupy his place ; for, as he saw the water before his eyes, and yet could not taste it, so thou gazest upon thy money, but derivest no benefit from the accumulated hoard.—71.

Panis ematur, olus, vini sextarius: adde,
Queis humana sibi doleat natura negatis.
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat? Horum
Semper ego optarim pauperrimus esse bonorum.—
At si condoluit tentatum frigore corpus,
Aut alius casus lecto te affixit, habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet, ac natis reddat carisque propinquis.—
Non uxor salvum te vult, non filius: omnes
Vicini oderunt, noti, pueri atque puellae.
Miraris, quum tu argento post omnia ponas,
Si nemo praestet, quem non merearis, amorem?
An sic cognatos, nullo natura labore
Quos tibi dat, retinere velis, servareque amicos?
Infelix operam perdas, ut si quis asellum
In campo doceat parentem currere frenis!

Indormis inhians. A striking picture of the disturbed and restless slumbers of the miser, who, even in his sleeping moments, appears engrossed with the thoughts of his darling treasure.—*Sacris.* "Sacred offerings."—74. *Adde, queis humana,* &c. "Add those other comforts, which being withheld from her, human nature will experience pain;" *i. e.* those comforts which nature cannot want without pain.—77. *Malos fures.* "Wicked thieves." The poet imitates here the simplicity of the Homeric idiom: Thus we have in Homer, κακὸς θάνατος, "evil death," κακὸς μόρος, κακὴ νοῦσος, &c.—78. *Ne te compilent fugientes.* "Lest they rob thee, and abscond."—79. *Semper ego optarim,* &c. "For my part, I wish to be ever very poor in such possessions as these;" *i. e.* I never wish to come to the possession of such burdensome and care-producing riches.

80—100. 80. *At si condoluit,* &c. The miser here rallies, and advances a new argument. When sickness comes upon us, our wealth, according to him, will secure us good and faithful attendance, and we shall speedily be restored to the domestic circle.—*Tentatum frigore.* "Attacked with the chill of fever."—81. *Habes qui assideat.* "Thou hast one to sit by thy bed-side."—82. *Ut te suscitet.* "To raise thee from the bed of sickness," or, more freely, "to restore thee to health."—84. *Non uxor salvum te vult,* &c. The indignant reply of the poet.—85. *Pueri atque puellae.* "The very children in the streets."—86. *Post omnia ponas;* a tmesis for *postponas omnia.*—88. *An sic cognatos,* &c. "Or dost thou purpose, by such a course of conduct as this, to retain those relations whom nature of her own accord gives thee, and to keep them thy friends?" *i. e.* Dost thou fancy to thyself that thy relations will continue to love thee, when all thy affections are centred in thy gold?

Denique sit finis quaerendi; quoque habeas plus,
Pauperiem metuas minus, et finire laborem
Incipias, parto quod avebas. Ne facias, quod
Ummidius, qui, tam (non longa est fabula) dives,
Ut metiretur nummos; ita sordidus, ut se
Non unquam servo melius vestiret; ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum.
Quid mî igitur suades? ut vivam Maenius aut sic
Ut Nomentanus? Pergis pugnantia secum
Frontibus adversis componere? Non ego, avarum
Quum veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli:
Est modus in rebus, sunt certi denique fines,

—90. *Infelix.* The vocative.—94. *Parto quod avebas.* "What thou didst desire being now obtained." Understand *eo.*—95. *Qui, tam,* &c. "Who (the story is not long) so rich that he measured his money."—97. *Ad usque supremum tempus.* "To the very last moment of his life." —100. *Fortissima Tyndaridarum.* "Bravest of the children of Tyndarus," *i. e.* a second Clytemnestra. The poet likens the freedwoman to Clytemnestra, who slew her husband Agamemnon, and in so doing proved herself, as he ironically expresses it, the bravest of the *Tyndaridae.* This term, *Tyndaridae,* though of the masculine gender, includes the children of Tyndarus of both sexes.

101—106. 101. *Quid mî igitur suades?* &c. "What then dost thou advise me to do? To live like Maenius, or in the way that Nomentanus does?" Maenius and Nomentanus appear to have been two dissipated prodigals of the day; and the miser, in whose eyes any, even the most trifling, expenditure, seems chargeable with extravagance, imagines, with characteristic spirit, that the poet wishes him to turn spendthrift at once.—102. *Pergis pugnantia secum,* &c. We have here the poet's reply: "Art thou going to unite things that are plainly repugnant?" literally, "things that contend together with opposing fronts." A metaphor taken from the combats of animals, particularly of rams.— 103. *Non ego, avarum,* &c. "When I bid thee cease to be a miser, I do not order thee to become a spendthrift and a prodigal." *Vappa* properly denotes palled or insipid wine: it is thence figuratively applied to one whose extravagance and debaucheries have rendered him good for nothing. The origin of the term *nebulo* is disputed.—105. *Est inter Tanain quiddam,* &c. "There is some difference certainly between Tanais and the father-in-law of Visellus." The poet offers the example of two men, as much unlike as the miser is to the prodigal. Compare the remark of Döring: "*Tanais, Maecenatis libertus,* spado, *at socer quidam Viselli* herniosus *fuisse dicitur. Multum inter se differebant igitur isti duo homines.*"—106. *Est modus in rebus,* &c. "There is a

Quos ultra citraque nequit consistere rectum.
  Illuc, unde abii, redeo. Nemon' ut avarus
Se probet, ac potius laudet diversa sequentes?
Quodque aliena capella gerat distentius uber,
Tabescat? neque se majori pauperiorum
Turbae comparet? hunc atque hunc superare laboret?
Sic festinanti semper locupletior obstat:
Ut, quum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat, et exacto contentus tempore, vita
Cedat, uti conviva satur, reperire queamus.
  Jam satis est. Ne me Crispini scrinia lippi
Compilasse putes, verbum non amplius addam.

SATIRA II.

IN MOECHOS.

Ambubaiarum collegia, pharmacopolae,
Mendici, mimae, balatrones, hoc genus omne

mean in all things: there are, in fine, certain fixed limits, on either side of which what is right cannot be found." *Rectum* is here equivalent to the *τὸ ὀρθόν* of the Greeks. ("*Quod ad certam normam recti fit.*")

108—120. 108. *Illuc, unde abii, redeo.* The poet now returns to the proposition with which he originally set out, that all men are dissatisfied with their respective lots.—*Nemon' ut avarus*, &c. "Like the miser, will no man think himself happy, and will he rather deem their condition enviable who follow pursuits in life that are different from his own?" *i. e.* Is it possible that all resemble the covetous man in this? to be dissatisfied with what they have, and to envy those around them?—111. *Tabescat?* "Will he pine with envy?"—*Neque se majori pauperiorum*, &c. "And will he not compare himself with the greater number of those who are less supplied than himself with the comforts of life?"—114. *Carceribus.* "From the barriers." Consult note on *Ode* I. i. 4.—115. *Suos vincentibus.* "That outstrip his own." Understand *equos.*—120. *Ne me Crispini*, &c. "Lest thou mayest think that I have been robbing the portfolio of the blear-eyed Crispinus." The individual here alluded to would seem to have been a ridiculous philosopher and poet of the day, and notorious for his garrulity. (Compare *Serm.* I. iii. 139.) According to the scholiast, he wrote some verses on the Stoic philosophy, and, on account of his loquacity, received the appellation of *ἀρεταλόγος*. Why Horace should here style him "blear-eyed," when he laboured under this defect himself, (*Serm.* I. v. 30 and 49,) has given rise

Moestum ac sollicitum est cantoris morte Tigellî:
Quippe benignus erat. Contra hic, ne prodigus esse

to a considerable discussion among the commentators. The explanation of Döring is the most reasonable. This critic supposes that Horace, having been called by Crispinus, and other of his adversaries, "the blear-eyed poet," through contempt, now hurls back this epithet (*lippus*) upon the offenders, with the intent, however, that it should refer rather to the obscurity which shrouded their mental vision.

Satire II.—"In the previous Satire," remarks Watson, "Horace had observed that there was a measure in things; that there were fixed and stated bounds, out of which it would be in vain to look for what was right. Yet so it is with the greater part of mankind, that, instead of searching for virtue where reason directs, they always run from one extreme to another, and despise that middle way where alone they can have any chance to find her. The design of the poet, in the present Satire, is to expose the folly of this course of conduct, and to show men that they thereby plunge themselves into a wider and more unfathomable sea of misery, increase their wants, and ruin both their reputation and their fortune; whereas, would men be but prevailed upon to live within the bounds prescribed by nature, they might avoid all theso calamities, and have wherewith to supply their real wants. He takes occasion from the death of Tigellius, a well-known singer, to begin with observing the various judgments men pass upon actions and characters, according to their different humours. Some commend a man as liberal and generous, whom others censure as profuse and extravagant. From this difference of judgment proceeds a difference of behaviour, in which men seldom observe any degree of moderation, but always run from one extreme to another. One, disdaining to be thought a miser, profusely squanders away his estate; another, fearing to be accounted negligent in his affairs, practises all the unjustifiable methods of extortion, and seeks in every way to better his fortune. Thus it happens that the middle course is neglected; for

Dum vitant stulti vitia, in contraria currunt.

The poet then proceeds to show that the same observation holds good in all the other pursuits of life, as well as in those several passions by which men are commonly influenced. Fancy and inclination usually determine them, when little or no regard is paid to the voice of reason. Hence he takes occasion to attack two of the reigning vices of his time."

1—11. 1. *Ambubaiarum collegia*, &c. "The colleges of music-girls, the quacks, the sharping vagabonds, the female mimic-players, the trencher-cousins of the day," &c. The *Ambubaiae* were female flute-players, from Syria. The morals of this class of females may be ascertained from Juvenal, *Sat.* iii. 62. They were accustomed to wander about the forum and the streets of the capital, and the poet very pleasantly applies here to their strolling bands the dignified appellation of *collegia*.—*Pharmacopolae*. Not "apothecaries," as some translate the term, but rather wandering quacks, armed with panaceas and nostrums.—2. *Mendici*. The allusion here is not to actual mendicants, but to the priests of Isis and Cybele, and other persons of this stamp, who, while in appearance and conduct but little removed from mendicity, practised every mode of cheating and imposing upon the lower orders.—*Mimae*.

Dicatur metuens, inopi dare nolit amico,
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Praeclaram ingrata stringat malus ingluvie rem,
Omnia conductis coëmens opsonia nummis:
Sordidus atque animi parvi quod nolit haberi,
Respondet. Laudatur ab his, culpatur ab illis.
Fufidius vappae famam timet ac nebulonis:
Dives agris, dives positis in fenore nummis,
Quinas hic capiti mercedes exsecat, atque

These were female players of the most debauched and dissolute kind.—*Balatrones.* The various explanations given of this term, render it difficult to determine what the true meaning is. Our translation accords with the remark of Döring, who makes the word denote the whole class of low and dirty parasites.—3. *Tigelli.* The reference is to M. Hermogenes Tigellius, a well-known singer and musician of the day, who had stood high in favour with Julius Caesar, and after him with Augustus. He seems to have been indebted for his elevation to a fine voice, and a courtly and insinuating address. His moral character may be inferred from those who are said here to deplore his death, and on whom he would appear to have squandered much of his wealth.—4. *Quippe benignus erat.* "For he was a kind patron."—*Contra hic.* The reference is now to some other individual of directly opposite character.—7. *Hunc si perconteris,* &c. "If thou ask a third, why, lost to every better feeling, he squanders the noble inheritance of his ancestors in ungrateful gluttony." —8. *Stringat.* The allusion is properly a figurative one to the stripping off the leaves from a branch.—9. *Omnia conductis coëmens,* &c. "Buying up with borrowed money every rare and dainty viand." The lender is said *locare pecuniam,* the borrower, *conducere pecuniam.*—10. *Animi parvi.* "Of a mean spirit."—11. *Laudatur ab his,* &c. "For this line of conduct, he is commended by some, he is censured by others."

12—20. 12. *Fufidius.* A noted usurer.—*Vappae famam timet ac nebulonis.* Consult note on *Serm.* I. i. 104.—13. *Positis in fenore,* "Laid out at interest." *Pecuniam in fenore ponere* is used for *pecuniam fenori dare.*—14. *Quinas hic capiti,* &c. "He deducts from the principal five common interests." Among the Romans, as among the Greeks, money was lent from month to month, and the interest for the month preceding was paid on the Calends of the next. The usual rate was one *as* monthly for the use of a hundred, or twelve per cent. per annum, which was called *usura centesima,* because in a hundred months the interest equalled the principal. In the present case, however, Fufidius charges five per cent. monthly, or sixty per cent. per annum; and, not content even with this exorbitant usury, actually deducts the interest before the money is lent. For instance, he lends a hundred pounds, and, at the end of the month, the borrower is to pay him a hundred and five, principal and interest. But he gives only ninety-five pounds, deducting

Quanto perditior quisque est, tanto acrius urguet;
Nomina sectatur, modo sumta veste virili,
Sub patribus duris, tironum. Maxime, quis non,
Jupiter, exclamat, simul atque audivit?—*At in se*
Pro quaestu sumtum facit hic.—Vix credere possis,
Quam sibi non sit amicus: ita ut pater ille Terentî
Fabula quem miserum nato vixisse fugato
Inducit, non se pejus cruciaverit atque hic.
  Si quis nunc quaerat, Quo res haec pertinet? Illuc:
Dum vitant stulti vitia, in contraria currunt.
Malthinus tunicis demissis ambulat; est qui
Inguen ad obscoenum subductis usque facetus:
Pastillos Rufillus olet, Gargonius hircum:
Nil medium est. Sunt qui nolint tetigisse nisi illas,
Quarum subsuta talos tegat instita veste:
Contra alius nullam, nisi olente in fornice stantem.
Quidam notus homo quum exiret fornice, *Macte*
Virtute esto, inquit sententia dia Catonis:
Nam simul ac venas inflavit tetra libido,
Huc juvenes aequum est descendere, non alienas
Permolere uxores. Nolim laudarier, inquit,
Sic me, mirator cunni Cupiennius albi.

his interest when he lends the money, and thus in twenty months he doubles his principal.—15. *Quanto perditior,* &c. "The more of a spendthrift he perceives one to be, the more he rises in his demands."—16. *Nomina sectatur, modo sumta veste virili,* &c. "He is at great pains in getting young heirs into his debt, who have just taken the manly gown, and who live under the control of close and frugal fathers;" *i. e.* he is anxious to get their names on his books. Among the Romans, it was a customary formality, in borrowing money, to write down the sum and subscribe the person's name in the banker's books. Hence *nomen* is put for a debt, for the cause of a debt, for an article of account, &c.—*Modo sumta veste virili.* The *toga virilis*, or manly gown, was assumed at the completion of the seventeenth year.—18. *At in se pro quaestu*, &c. "But, thou wilt say, his expenses are in proportion to his gains."—20. *Quam sibi non sit amicus.* "How little he is his own friend;" *i. e.* how he pinches himself.—*Terentî fabula quem miserum*, &c. "Whom the play of Terence represents to have led a wretched life, after he had driven his son from his roof." The allusion is to Menedemus, in the play of "The Self-tormentor," (*Heautontimorumenos,*) who blames himself for having, by his unkind treatment, induced his only son to forsake him and go abroad into the army, and resolves, by way of self-punishment, to lead a miserable and penurious life.

Audire est operae pretium, procedere recte
Qui moechos non vultis, ut omni parte laborent;
Utque illis multo corrupta dolore voluptas,
Atque haec rara cadat dura inter saepe pericla.
Hic se praecipitem tecto dedit: ille flagellis
Ad mortem caesus: fugiens hic decidit acrem
Praedonum in turbam: dedit hic pro corpore nummos:
Hunc perminxerunt calones; quin etiam illud
Accidit, ut cuidam testes caudamque salacem
Demeterent ferro. Jure omnes: Galba negabat.
Tutior at quanto merx est in classe secunda!
Libertinarum dico, Sallustius in quas
Non minus insanit, quam qui moechatur. At hic si,
Qua res, qua ratio suaderet, quaque modeste
Munifico esse licet, vellet bonus atque benignus
Esse; daret quantum satis esset, nec sibi damno
Dedecorique foret: verum hoc se amplectitur uno;
Hoc amat, hoc laudat: Matronam nullam ego tango.
Ut quondam Marsaeus, amator Originis ille,
Qui patrium mimae donat fundumque laremque,
Nil fuerit mî, inquit, cum uxoribus unquam alienis.
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius, quam res, trahit. An tibi abunde
Personam satis est, non illud, quidquid ubique
Officit, evitare? Bonam deperdere famam,
Rem patris oblimare, malum est ubicunque. Quid inter-
Est, in matrona, ancilla peccesne togata?
Villius in Fausta Sullae gener, hoc miser uno
Nomine deceptus, poenas dedit usque superque
Quam satis est; pugnis caesus, ferroque petitus;
Exclusus fore, quum Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis
Diceret haec animus: *Quid vis tibi? numquid ego a te*
Magno prognatum deposco Consule cunnum,
Velatumque stola, mea quum conferbuit ira?
Quid responderet? Magno patre nata puella est.
At quanto meliora monet, pugnantiaque istis,

Dives opis natura suae, tu si modo recte
Dispensare velis, ac non fugienda petendis
Immiscere! Tuo vitio rerumne labores,
Nil referre putas? Quare, ne poeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est, quam ex re decerpere fructus.
Nec magis huic, niveos inter viridesque lapillos
Sit licet, hoc, Cerinthe, tuo tenerum est femur aut crus
Rectius, atque etiam melius persaepe togatae est.
Adde huc, quod mercem sine fucis gestat; aperte,
Quod venale habet, ostendit; nec, si quid honesti est,
Jactat habetque palam, quaerit quo turpia celet.
  Regibus hic mos est, ubi equos mercantur, opertos
Inspiciunt; ne, si facies, ut saepe, decora
Molli fulta pede est, emtorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix:
Hoc illi recte: ne corporis optima Lyncei
Contemplere oculis, Hypsaea caecior illa
Quae mala sunt spectes.—*O crus! O brachia!*—Verum
Depygis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernere possis,
Cetera, ni Catia est, demissa veste tegentis.
Si interdicta petes, vallo circumdata, (nam te
Hoc facit insanum,) multae tibi tum officient res:
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa, et circumdata palla;
Plurima, quae invideant pure apparere tibi rem.
  Altera nil obstat: Cois tibi paene videre est
Ut nudam; ne crure malo, ne sit pede turpi,
Metiri possis oculo latus. An tibi mavis
Insidias fieri, pretiumque avellier, ante
Quam mercem ostendi? *Leporem venator ut alta*
In nive sectetur, positum sic tangere nolit,
Cantat; et apponit, *Meus est amor huic similis; nam*
Transvolat in medio posita, et fugientia captat.
Hiscine versiculis speras tibi posse dolores,
Atque aestus, curasque graves e pectore tolli?

Nonne cupidinibus statuat natura modum quem,
Quid latura, sibi quid sit dolitura negatum,
Quaerere plus prodest, et inane abscindere soldo?
Num, tibi quum fauces urit sitis, aurea quaeris
Pocula? num esuriens fastidis omnia praeter
Pavonem rhombumque? tument tibi quum inguina, num, si
Ancilla aut verna est praesto puer, impetus in quem
Continuo fiat, malis tentigine rumpi?
Non ego; namque parabilem amo Venerem facilemque.—
Illam, *Post paulo: Sed pluris: Si exierit vir:*
Gallis; hanc Philodemus ait sibi, quae neque magno
Stet pretio, neque cunctetur, quum est jussa venire.
Candida rectaque sit; munda hactenus, ut neque longa
Nec magis alba velit, quam det natura, videri.
Haec ubi supposuit dextro corpus mihi laevum,
Ilia et Egeria est; do nomen quodlibet illi,
Nec vereor, ne, dum futuo, vir rure recurrat,
Janua frangatur, latret canis, undique magno
Pulsa domus strepitu resonet, vae! pallida lecto
Desiliat mulier, miseram se conscia clamet;
Cruribus haec metuat, doti deprensa, egomet mî.
Discincta tunica fugiendum est ac pede nudo,
Ne nummi pereant, aut pyga, aut denique fama.
Deprendi miserum est; Fabio vel judice vincam.

SATIRA III.

IN OBTRECTATORES ET SUPERCILIUM STOICUM.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,

Satire III.—This Satire is directed against the inclination which many persons feel to put a bad construction on the actions of others, and to exaggerate the faults which they may perceive in their character or disposition. This failing, which perhaps had not been very prevalent in republican Rome, when the citizens lived openly in each other's view, had increased under a monarchical government, in which secrecy produced mistrust and suspicion. The satirist concludes with refuting the absurd principle of the Portico—that all faults and vices have the same degree of enormity. (Dunlop's *Roman Literature*, vol. iii. p. 248.)

3—10. 3. *Sardus habebat*, &c. "Tigellius of Sardinia, whom every body recollects, had this failing." *Ille* is here strongly emphatic, and in-

Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc. Caesar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non
Quidquam proficeret: si collibuisset, ab ovo
Usque ad mala citaret Io Bacche! modo summa
Voce, modo hac, resonat quae chordis quatuor ima.
Nil aequale homini fuit illi. Saepe velut qui
Currebat fugiens hostem, persaepe velut qui
Junonis sacra ferret: alebat saepe ducentos,
Saepe decem servos: modo reges atque tetrarchas,
Omnia magna, loquens: modo, *Sit mihi mensa tripes et*
Concha salis puri et toga quae defendere frigus,
Quamvis crassa, queat. Decies centena dedisses

dicative, at the same time, of contempt. As regards Tigellius, consult note on *Serm.* I. ii. 3.—4. *Caesar;* alluding to Augustus.—5. *Patris;* alluding to Julius Caesar, whose adopted son Augustus was.—6. *Si collibuisset.* "If he himself felt in the humour."—*Ab ovo usque ad mala*, &c. "He would sing *Io Bacche!* over again and again, from the beginning to the end of the entertainment." These words *Io Bacche!* formed the commencement of the drinking catch which Tigellius incessantly repeated; and hence, in accordance with a custom prevalent also in our own times, they serve to indicate the song or catch itself. As regards the expression *ab ovo usque ad mala*, it may be observed, that the Romans began their entertainments with eggs and ended with fruits.—7. *Modo summa voce*, &c. "At one time in the highest key, at another time in that which corresponds with the base of the tetrachord;" literally, "which sounds gravest among the four strings of the tetrachord." The order of construction is as follows: "*Modo summa voce, modo hac* voce *quae resonat* (*i. e.* est) in *quatuor chordis ima.*"—9. *Nil aequale homini fuit illi.* "There was nothing uniform in that man." —*Saepe velut qui currebat*, &c. The construction is, *saepe currebat velut qui hostem fugiens* (scil. curreret).—10. *Persaepe velut qui Junonis*, &c. We must not understand *currebat* here with *persaepe*, but *lento gradu incedebat*, or something equivalent, as is plainly required by the context. From this passage, and from a remark of the scholiast, it would appear, that, on the festivals of Juno, processions were customary in which *Canephori* had a part to bear. Their gait was always dignified and slow.

12—21. 12. *Tetrarchas.* "Tetrarchs." *Tetrarcha* originally denoted one who ruled over the *fourth* part of a country or *kingdom* (from τέτταρα and ἀρχή). Afterwards, however, the term merely came to signify a minor or inferior potentate, without any reference to the extent of territory governed.—13. *Loquens.* "Talking of." The term here carries with it the idea of a boastful and pompous demeanour.—*Mensa tripes.* The tables of the poorer class among the Romans commonly had but three feet.—14. *Concha salis puri.* "A shell of clean salt." A shell formed in general the salt-cellar of the poor.—15. *Decies cen*

Huic parco, paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane; diem totum stertebat. Nil fuit unquam
Sic impar sibi.
Nunc aliquis dicat mihi, *Quid tu?*
Nullane habes vitia? Imo alia, et fortasse minora.
Maenius absentem Novium quum carperet, *Heus tu,*
Quidam ait, *ignoras te? an ut ignotum dare nobis*
Verba putas? Egomet mî ignosco, Maenius inquit.
Stultus et improbus hic amor est dignusque notari.
Quum tua pervideas oculis male lippus inunctis,
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? At tibi contra

tena dedisses. "Hadst thou given a million of sesterces to this frugal being, this man who could live happily on so little, in five days there was nothing in his coffers." The use of the indicative *erat*, in place of the subjunctive, serves to give more liveliness to the representation. As regards the expression *Decies centena*, it must be recollected that there is an ellipsis of *millia sestertiûm*—17. *Noctes vigilabat ad ipsum mane*, &c. "He would sit up all night until the very morning, he would snore away the entire day. Never was there anything so inconsistent with itself."—20. *Imo alia, et fortasse minora.* "Yes, I have faults of another kind, though perhaps less disagreeable." The usage of the conjunction *et* in this passage is analogous to that of *καί* for *καίτοι* in Greek.—21. *Maenius.* Horace, after acknowledging that he was not without faults, here resumes the discourse. I am far, says the poet, from being like Maenius, who defames his friend, and at the same time winks at much greater failings in himself. On the contrary, I consider him every way deserving of the severest censure. The individual here alluded to is, in all probability, the same with the Maenius mentioned in the first Satire. There he appears as a worthless and profligate man, here as a slanderer.

22—27. 22. *Ignoras te? an ut ignotum*, &c. "Art thou unacquainted with thyself? or dost thou think that thou art going to impose upon us, as one who is a stranger to his own failings?" With *ignotum* understand *sibi*.—24. *Stultus et improbus hic amor est.* "This is a foolish and unjust self-love." With *amor* supply *sui*.—25. *Quum tua pervideas oculis*, &c. "When thou lookest on thine own faults as it were with anointed eyes, obscure of vision to thine own harm." The man who winks at his own defects, is not unaptly compared to one who labours under some distemper of vision, (*lippitudo*,) and whose eyes, smeared with ointment, (*collyrium*,) are almost closed on external objects. *Pervideas*, in the text, is used for the simple verb, as in Greek *κατιδεῖν* for *ἰδεῖν*. As regards the construction of *male* with *lippus*, it must be observed, that the meaning of this adverb, in passages, when thus construed, varies according to the nature of the context: thus, *male laxus* is for *nimis laxus*, *male sedulus* for *importune sedulus*, *male raucus* for *moleste raucus*, &c.—

Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paulo; minus aptus acutis
Naribus horum hominum; rideri possit, eo quod
Rusticius tonso toga defluit, et male laxus
In pede calceus haeret: at est bonus, ut melior vir
Non alius quisquam; at tibi amicus; at ingenium ingens
Inculto latet hoc sub corpore: denique te ipsum
Concute, num qua tibi vitiorum inseverit olim
Natura aut etiam consuetudo mala: namque
Neglectis urenda filix innascitur agris.
Illuc praevertamur: amatorem quod amicae
Turpia decipiunt caecum vitia, aut etiam ipsa haec

26. *Acutum.* Put for *acute.*—27. *Epidaurius.* Either an ornamental epithet, or else alluding to the circumstance of the serpent being sacred to Aesculapius, who had a celebrated temple at Epidaurus in Argolis. The ancients always ascribed a very piercing sight to serpents, particularly to their fabled dragon. Hence the etymology of *draco* (*δράκων*) from *δέρκω* (*ἔδρακον, δράκων*).

29—36. 29. *Iracundior est paulo.* "A friend of thine is a little too quick-tempered." The poet here begins to insist on the duty we owe our friends, of pardoning their little failings, especially if they be possessed of talents and moral worth.—*Minus aptus acutis naribus,* &c. "He is too homely a person for the nice perceptions of gentility which these individuals possess." As regards the phrase *acutis naribus*, it may be remarked, that it stands in direct opposition to *obesis naribus.* The former, taken in a more literal sense than in the present passage, denotes a natural quickness and sharpness of the senses; the latter, the reverse. —30. *Rideri possit, eo quod,* &c. "He is liable to be laughed at, because his hair is cut in too clownish a manner, his toga drags on the ground, and his loose shoe hardly keeps on his foot."—31. *Rusticius tonso.* More literally, "To him shorn in too clownish a manner." Understand *illi.*—*Male.* This adverb qualifies *haeret*, not *laxus.*—32. *At est bonus,* &c. "But he is a worthy man; so much so, indeed, that a worthier one does not live." The idea intended to be conveyed by the whole passage is as follows: But what of all this? He is a man of worth, he is thy friend, he has distinguished talents, and therefore thou should'st bear with his failings.—33. *Ingenium ingens inculto,* &c. "Talents of a high order lie concealed beneath this unpolished exterior."—34. *Denique te ipsum concute.* "In fine, examine thine own breast carefully;" *i. e.* be not a censor towards others, until thou hast been one to thyself.—36. *Namque neglectis urenda,* &c. "For the fern, fit only to be burned, is produced in neglected fields." The idea intended to be conveyed is this: As neglected fields must be cleared by fire of the fern which has overrun them, so must those vices be eradicated from the breast, which either nature or evil habits have produced.

38—40. 38. *Illuc praevertamur: amatorem,* &c. The transition here is short, and consequently somewhat obscure. *Praevertere* signifies,

Delectant, veluti Balbinum polypus Hagnae.
Vellem in amicitia sic erraremus, et isti
Errori nomen virtus posuisset honestum.
At pater ut gnati, sic nos debemus amici,
Si quod sit vitium, non fastidire: strabonem
Appellat Paetum pater; et Pullum, male parvus
Si cui filius est, ut abortivus fuit olim
Sisyphus: hunc Varum, distortis cruribus: illum

properly, to get before another by taking a shorter path; and hence, when the context, as in the present instance, refers to the manner in which a subject is to be considered, this verb will denote an abandoning of more formal and tedious arguments in order to arrive at our conclusion by a nearer and simpler way. The passage under consideration, therefore, may be rendered as follows: "But omitting more formal arguments, let us merely turn our attention to the well-known circumstance, that the disagreeable blemishes of a beloved object escape her blinded admirer." To desire mankind, as Sanadon well remarks, to examine their own hearts, and inquire whether their vices proceed from nature or custom, constitution or education, is to engage them in a long and thorny road. It is an easier and shorter way, to mark the conduct of others; to turn their mistakes to our own advantage, and endeavour to do by virtue, what they do by a vicious excess.—40. *Polypus.* The first syllable is lengthened by the *arsis.* By the *polypus* is here meant a swelling in the hollow of the nostrils, which either grows downwards and dilates the nostrils so as to deform the visage, or else, taking an opposite direction, extends into the fauces and produces danger of strangulation. In both cases a very offensive smell is emitted. It receives its name from resembling, by its many roots or fibres, the sea-animal termed *polypus*, so remarkable for its numerous feet, or rather feelers (*πολὺς* and *ποῦς*).

41—48. 41. *Vellem in amicitia*, &c. "I could wish that we might err in a similar way, where our friends are concerned, and that virtue would give to this kind of weakness some honourable name;" *i. e.* would that, as the lover is blind to the imperfections of his fair one, so we might close our eyes on the petty failings of a friend; and that they who teach the precepts of virtue would call this weakness on our part by some engaging name, so as to tempt more to indulge in it.—43. *At.* "For." In the sense of *enimvero.* The construction of the passage is as follows: "*At, ut pater* non fastidit, *si quod sit vitium gnati, sic nos debemus non fastidire,* si quod sit vitium *amici.*"—44. ***Strabonem appellat Paetum pater.*** "His squint-eyed boy a father calls ***Paetus***," *i. e.* pink-eyed. ***Paetus*** is one who has pinking eyes. This was accounted a beauty, and Venus's eyes were commonly painted so.—45. ***Et Pullum, male parvus***, &c. "And if any parent has a son of very diminutive size, as the abortive Sisyphus formerly was, he styles him *Pullus*," *i. e.* his chicken. The personage here alluded to under the name of Sisyphus, was a dwarf of Marc Antony's. He was of very small stature, under two feet, but extremely shrewd and acute; whence he obtained the appellation of Sisyphus, in allusion to that dexterous and cunning

Balbutit Scaurum, pravis fultum male talis.
Parcius hic vivit? frugi dicatur. Ineptus
Et jactantior hic paulo est? concinnus amicis
Postulat ut videatur. At est truculentior atque
Plus aequo liber? simplex fortisque habeatur.
Caldior est? acres inter numeretur. Opinor,
Haec res et jungit, junctos et servat amicos.
At nos virtutes ipsas invertimus atque
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit? multum est demissus homo? Illi
Tardo cognomen pingui et damus. Hic fugit omnes
Insidias, nullique malo latus obdit apertum?

chieftain of fabulous times.—47. *Varum.* "A Varus."—48. *Scaurum.* "One of the Scauri." It will be observed that all the names here given by the poet, *Paetus, Pullus, Varus,* and *Scaurus,* were surnames of Roman families more or less celebrated. This imparts a peculiar spirit to the original, especially in the case of the two latter, where the parent seeks to cover the deformities of his offspring with names of dignity. *Varus,* as an epithet, denotes one who has the legs bent inwards, or as the scholiast expresses it, "*cujus pedes introrsum retortae sunt.*" The opposite to this is *Valgus.* By the appellation *Scaurus,* is meant one who has the ancles branching out, or is club-footed.

49—66. 49. *Parcius hic vivit? frugi dicatur.* The poet here exemplifies this rule as he would wish it to operate in the case of friends. "Does this friend of thine live rather too sparingly? let him be styled by thee a man of frugal habits."—*Ineptus et jactantior hic paulo est?* "Is this one accustomed to forget what time and place and circumstance demand, and is he a little too much given to boasting?" As regards the term *ineptus,* our language appears to be in the same predicament in which, according to Cicero, the Greek tongue was, having no single word by which to express its meaning. (*De Orat.* ii. 4.)—50. *Concinnus amicis postulat,* &c. "He requires that he appear to his friends an agreeable companion;" *i. e.* he requires this by the operation of the rule which the poet wishes to see established in matters of friendship.—51. *At est truculentior,* &c. "But is he too rude, and more free in what he says than is consistent with propriety? let him be regarded as one who speaks just what he thinks, and who is a stranger to all fear."—53. *Caldior est? acres inter numeretur.* "Is he too quick and passionate? let him be reckoned among men of spirit."—55. *At nos virtutes ipsas invertimus,* &c. "We, however, misrepresent virtues themselves, and are desirous of smearing over the cleanly vessel." The expression *sincerum vas incrustare* means either to solder or varnish a whole vessel that has no flaw, and therefore needs no solder or varnish; or else to daub over, to taint with a bad smell, a pure vessel. The latter of these two significations prevails here.—57. *Multum est demissus homo?* "Is he a man of very modest and retiring charac-

(Quum genus hoc inter vitae versemur, ubi acris
Invidia atque vigent ubi crimina :) pro bene sano
Ac non incauto fictum astutumque vocamus.
Simplicior quis, et est, qualem me saepe libenter
Obtulerim tibi, Maecenas, ut forte legentem
Aut tacitum impellat quovis sermone molestus ?
Communi sensu plane caret, inquimus. Eheu,
Quam temere in nosmet legem sancimus iniquam !
Nam vitiis nemo sine nascitur : optimus ille est,
Qui minimis urguetur. Amicus dulcis, ut aequum est,
Cum mea compenset vitiis bona, pluribus hisce,
Si modo plura mihi bona sunt, inclinet. Amari
Si volet hac lege, in trutina ponetur eadem.
Qui, ne tuberibus propriis offendat amicum,

ter ?"—*Illi tardo cognomen*, &c. "We call him heavy and dull."—59. *Nullique malo latus obdit apertum.* "And exposes an unguarded side to no ill-designing person ;" *i. e.* lays himself open to the arts of no bad man.—61. *Crimina.* In the sense of *criminationes.*—*Pro bene sano ac non incauto,* &c. "Instead of a discreet and guarded, we style him a disguised and subtle man."—63. *Simplicior quis, et est,* &c. "Is any one of a more simple and thoughtless character than ordinary, and is he such a person ?" &c. By the term *simplicior* is here meant an individual of plain and simple manners, who thoughtlessly disregards all those little matters, to which others so assiduously attend, who wish to gain the favour of the rich and powerful. Horace names himself among these, probably to remove a reproach thrown upon him by his enemies of being a refined courtier.—*Libenter.* "Whenever the humour has seized me."—64. *Ut forte legentem aut tacitum,* &c. "So as perhaps, unseasonably intrusive, to interrupt another, when reading or musing, with any trifling conversation."—66. *Communi sensu plane caret.* "The creature evidently wants common sense." The *communis sensus,* to which reference is here made, is a knowledge of what time, place, and circumstance, demand from us in our intercourse with others, and especially with the rich and powerful.

67—82. 67. *Quam temere in nosmet,* &c. The idea intended to be conveyed is as follows : How foolish is this conduct of ours in severely marking the trifling faults of our friends ! As we judge them, so shall we be in turn judged by them.—69. *Amicus dulcis, ut aequum est,* &c. "Let a kind friend, when he weighs my imperfections against my good qualities, incline, which is no more than just, to the latter as the more numerous of the two, if virtues do but preponderate in me." The metaphor is taken from weighing in a balance, and the scale is to be turned in favour of a friend. *Cum,* in this passage, is not a preposition, as some would consider it, but a conjunction ; and the expression *mea bona compenset vitiis,* is a species of hypallage for *vitia mea compenset bonis.*—72. *Hac lege.* "On this condition."—*In trutina ponetur eadem.*

Postulat, ignoscet verrucis illius; aequum est,
Peccatis veniam poscentem reddere rursus.
Denique, quatenus excidi penitus vitium irae,
Cetera item nequeunt stultis haerentia: cur non
Ponderibus modulisque suis ratio utitur? ac res
Ut quaeque est, ita suppliciis delicta coërcet?
Si quis eum servum, patinam qui tollere jussus
Semesos pisces tepidumque ligurrierit jus,
In cruce suffigat, Labeone insanior inter
Sanos dicatur. Quanto hoc furiosius atque
Majus peccatum est? Paulum deliquit amicus;
Quod nisi concedas, habeare insuavis; acerbus
Odisti, et fugis, ut Rusonem debitor aeris,
Qui nisi, quum tristes misero venere Kalendae,
Mercedem aut nummos unde unde extricat, amaras

"He shall be placed in the same balance;" *i. e.* his failings shall be estimated in return by me with equal kindness."—76. *Denique, quatenus excidi*, &c. "Finally, since the vice of anger cannot be wholly eradicated." The second part of the Satire begins here.—77. *Stultis.* The Stoics called all persons who did not practise their peculiar rules of wisdom, fools and mad.—78. *Ponderibus modulisque suis.* "Her weights and measures."—*Res ut quaeque est.* "According to the nature of each particular case;" *i. e.* as each particular case requires.—80. *Tollere.* "To take away," *i. e.* from table.—81. *Ligurrierit.* In the sense of *degustaverit.*—82. *Labeone.* It is altogether uncertain what individual the poet here intends to designate.

83—89. 83. *Quanto furiosius*, &c. "How much more insane, and how much greater than this, is the crime of which thou art guilty." *Hoc* is here the ablative, not the nominative, and refers to the cruel conduct of the master towards his slave. The crime alluded to in *peccatum* is stated immediately after, *Paulum deliquit amicus*, &c.—85. *Concedas.* "Overlookest."—*Insuavis.* "Unkind."—86. *Rusonem.* Ruso was a well-known usurer, and at the same time prided himself on his literary talents. When his debtors were unable to pay the principal or the interest that was due, their only way to mitigate his anger was to listen patiently to him while he read over to them his wretched historical productions. He was thus, as Francis well observes, a double torment: he ruined the poor people who borrowed money by his extortion, and he read them to death with his works.—87. *Tristes Kalendae.* The Calends are here called *tristes*, or gloomy, in allusion to the poor debtor who finds himself unable to pay what he owes. Money was lent among the Romans from month to month, and the debtor would, of course, be called upon for payment of the principal or interest on the Calends of the ensuing month. Another part of the month for laying out money at interest, or calling it in, was the Ides. Consult note on *Epode* ii. 67.—88. *Mercedem aut nummos.* "The interest or principal."—*Unde unde.* "In

Porrecto jugulo historias, captivus ut, audit.
Comminxit lectum potus, mensave catillum
Evandri manibus tritum dejecit: ob hanc rem,
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam, si furtum fecerit? aut si
Prodiderit commissa fide? sponsumve negarit?
Queis paria esse fere placuit peccata, laborant,
Quum ventum ad verum est: sensus moresque repugnant:
Atque ipsa utilitas, justi prope mater et aequi.
Quum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter

some way or other."—*Amaras*; equivalent to *inepte scriptas*.—89. *Porrecto jugulo.* Ruso reads his unfortunate hearer to death with his silly trash; and the poor man, stretching out his neck to listen, is compared to one who is about to receive the blow of the executioner.—*Audit.* "Is compelled to listen to."

91—95. 91. *Evandri manibus tritum.* "Fashioned in relief by the hands of Evander;" *i. e.* adorned with work in relief. As regards the Evander here mentioned, the scholiast informs us that he was a distinguished artist, carried from Athens to Alexandria, by Marc Antony, and thence subsequently to Rome. Some commentators, however, understand by the expression *Evandri manibus tritum* a figurative allusion to the great antiquity of the article in question, as if it had been worn smooth, as it were, by the very hands of Evander, the old monarch of early Roman story.—95. *Commissa fide.* "Secrets confided to his honour." *Fide* is here the old form of the dative. Compare *Ode* III. vii. 4.—*Sponsumve negarit.* "Or has broken his word."

96—110. 96. *Queis paria esse fere placuit*, &c. The poet here begins an attack on the Stoic sect, who maintained the strange doctrine that all offences were equal in enormity. According to them, every virtue being in conformity to nature, and every vice a deviation from it, all virtues and vices were equal. One act of beneficence, or justice, is not more truly so than another; one fraud is not more a fraud than another; therefore there is no other difference in the essential nature of moral actions, than that some are vicious, and others virtuous.—97. *Quum ventum ad verum est.* "When they come to the plain realities of life."—*Sensus moresque.* "The general sense of mankind and the established customs of all nations."—99. *Quum prorepserunt*, &c. Horace here follows the opinion of Epicurus respecting the primitive state of man. According to this philosopher, the first race of men rose out of the earth, in which they were formed by a mixture of heat and moisture. Hence the peculiar propriety of *prorepserunt* in the text.—100. *Mutum.* By this epithet is meant the absence of articulate language, and the possession merely of certain natural cries like other animals. According to Epicurus and his followers, articulate language was an improvement upon the natural language of man, produced by its general

Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus;
Donec verba, quibus voces sensusque notarent,
Nominaque invenere: dehinc absistere bello,
Oppida coeperunt munire, et ponere leges,
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus teterrima belli
Causa: sed ignotis perierunt mortibus illi,
Quos, Venerem incertam rapientes, more ferarum,
Viribus editior caedebat, ut in grege taurus.
Jura inventa metu injusti fateare necesse est,
Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis:
Nec vincet ratio hoc, tantundem ut peccet idemque,
Qui teneros caules alieni fregerit horti,
Et qui nocturnus sacra divûm legerit. Adsit
Regula, peccatis quae poenas irroget aequas,
Nec scutica dignum horribili sectere flagello.
Ne ferula caedas meritum majora subire

use, and by that general experience which gives improvement to everything.—101. *Pugnis;* from *pugnus*.—102. *Usus.* "Experience."—103. *Quibus voces sensusque notarent.* "By which to mark articulate sounds, and to express their feelings." A word is an articulate or vocal sound, or a combination of articulate and vocal sounds, uttered by the human voice, and by custom expressing an idea or ideas.—104. *Nomina.* "Names for things."—105. *Ponere.* "To enact."—110. *Viribus editior.* "The stronger."

112—123. 112. *Fastosque mundi.* "And the annals of the world:" *i. e.* the earliest accounts that have reached us respecting the primitive condition of man.—113. *Nec natura potest*, &c. A denial of the Stoic maxim, that justice and injustice have their first principles in nature itself.—114. *Dividit.* "Discerns."—115. *Nec vincet ratio hoc*, &c. "Nor will the most subtle reasoning ever convince us of this, that he sins equally and the same," &c. By *ratio* are here meant the refined and subtle disquisitions of the Stoics on the subject of morals.—116. *Caules.* "Coleworts."—*Fregerit.* "Has broken off and carried away;" equivalent to *fractos abstulerit*.—117. *Nocturnus.* "In the night-season."—*Adsit regula.* "Let some standard be fixed."—118. *Aequas.* "Proportioned to them."—119. *Scutica.* The *scutica* was a simple "strap," or thong of leather, used for slight offences, particularly by schoolmasters, in correcting their pupils. The *flagellum*, on the other hand, was a "lash," or whip, made of leathern thongs, or twisted cords, tied to the end of a stick, sometimes sharpened with small bits of iron or

Verbera, non vereor, quum dicas esse pares res
Furta latrociniis, et magnis parva mineris
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives, qui sapiens est,
Et sutor bonus, et solus formosus, et est rex;
Cur optas quod habes?—*Non nosti, quid pater*, inquit,
Chrysippus dicat. Sapiens crepidas sibi nunquam
Nec soleas fecit; sutor tamen est sapiens.—Quî?
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenus vafer, omni

lead at the end. This was used in correcting great offenders.—120. *Ne ferula caedas*, &c. The *ferula* was a "rod," or stick, with which, as with the *scutica*, boys at school were accustomed to be corrected.—122. *Magnis parva.* "Small equally with great offences."—123. *Si tibi regnum*, &c. The poet purposely adopts this phraseology, that he may pass the more easily, by means of it, to another ridiculous maxim of the Stoic school. Hence the train of reasoning is as follows: Thou sayest, that thou wilt do this if men will only entrust the supreme power into thy hands. But why wait for this, when, according to the very tenets of thy sect, thou already hast what thou wantest? For thy philosophy teaches thee that the wise man is in fact a king. The doctrine of the Stoics about their wise man, to which the poet here alludes, was strangely marked with extravagance and absurdity. For example, they asserted, that he feels neither pain nor pleasure; that he exercises no pity; that he is free from faults; that he is divine; that he can neither deceive nor be deceived; that he does all things well; that he alone is great, noble, ingenuous; that he is the only friend; that he alone is free; that he is a prophet, a priest, and a king; and the like. In order to conceive the true notion of the Stoics concerning their wise man, it must be clearly understood, that they did not suppose such a man actually to exist, but that they framed in their imagination an image of perfection towards which every man should constantly aspire. All the extravagant things which are to be met with in their writings on this subject, may be referred to their general principle, of the entire sufficiency of virtue to happiness, and the consequent indifference of all external circumstances. (Enfield's *Hist. Phil.* vol. i. p. 346. *seqq.*)

126—132. 126. *Non nosti, quid pater*, &c. The Stoic is here supposed to rejoin, and to attempt an explanation of this peculiar doctrine of his sect.—127. *Chrysippus.* After Zeno, the founder of the school, no philosopher more truly exhibited the character, or more strongly displayed the doctrines, of the Stoic sect, than Chrysippus.—*Crepidas nec soleas.* "Either sandals or slippers."—129. *Hermogenes.* The same with the Tigellius mentioned at the beginning of this Satire.—130. *Alfenus vafer.* "The subtle Alfenus." Alfenus Varus, a barber of Cremona, growing out of conceit with his profession, quitted it, and came to Rome, where, attending the lectures of Servius Sulpicius, a celebrated lawyer, he made so great proficiency in his studies, as to become eventually the ablest lawyer of his time. His name often occurs in the Pandects. He was advanced

Abjecto instrumento artis clausaque taberna,
Tonsor erat: sapiens operis sic optimus omnis
Est opifex solus, sic rex.—Vellunt tibi barbam
Lascivi pueri, quos tu nisi fuste coërces,
Urgueris turba circum te stante, miserque
Rumperis, et latras, magnorum maxime regum.
Ne longum faciam, dum tu quadrante lavatum
Rex ibis, neque te quisquam stipator, ineptum
Praeter Crispinum, sectabitur: et mihi dulces
Ignoscent, si quid peccaro stultus, amici;
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

to some of the highest offices in the empire, and obtained the consulship, A. U. C. 755.—132. *Operis optimus omnis opifex.* "The best artist in every kind of work."

133—140. 133. *Vellunt tibi barbam.* The poet replies, and draws a laughable picture of the philosophic monarch, surrounded by the young rabble in the streets of Rome. To pluck a man by the beard was regarded as such an indignity, that it gave rise to a proverb among both the Greeks and Romans. To this species of insult, however, the wandering philosophers of the day were frequently exposed from the boys in the streets of Rome, the attention of the young tormentors being attracted by the very long beards which these pretenders to wisdom were fond of displaying.—136. ***Rumperis, et latras.*** "Thou burstest with rage and snarlest at them." Wieland thinks that *latras* is here purposely used, in allusion to the resemblance which in some respects existed between the Stoics and Cynics of the day.—137. *Ne longum faciam.* Supply *sermonem.* "Not to be tedious."—*Quadrante lavatum.* "To bathe for a farthing;" *i. e.* to the farthing bath. As the public baths at Rome were built mostly for the common people, they afforded but very indifferent accommodations. People of fashion had always private baths of their own. The strolling philosophers of the day frequented, of course, these public baths, and mingled with the lowest of the people. The price of admission was a *quadrans*, or the fourth part of an *as.* —138. *Stipator.* "Life-guardsman." A laughable allusion to the retinue of the Stoic monarch. His royal body-guard consists of the ridiculous Crispinus. Compare, as respects this individual, the note on Satire I. i. 120.—140. *Stultus.* Another thrust at the Stoics. Compare note on verse 77.

Satire IV.—It would appear, that during the lifetime of Horace the public were divided in their judgment concerning his Satires—some blaming them as too severe, while others thought them weak and trifling. Our author, in order to vindicate himself from the charge of indulging in too much asperity, shows, in a manner the most prepossessing, that he had been less harsh than many other poets; and pleads, as his excuse for at all practising this species of composition, the education

SATIRA IV.

IN OBTRECTATORES SUOS.

Eupolis atque Cratinus Aristophanesque, poëtae,
Atque alii, quorum Comoedia prisca virorum est,
Si quis erat dignus describi, quod malus, aut fur,
Quod moechus foret, aut sicarius, aut alioqui

he had received from his father, who, when he wished to deter him from any vice, showed its bad consequences in the example of others.

1—2. 1. *Eupolis.* An Athenian poet of the Old comedy. He was born about B. C. 446, and was nearly of the same age with Aristophanes. —*Cratinus.* Another Athenian poet of the Old comedy, born B. C. 519.—*Aristophanes.* Of Aristophanes antiquity supplies us with few notices, and those of doubtful credit. The most likely account makes him the son of Philippus a native of Aegina. (*Acharn.* 651, 2. *Schol. Vit. Aristoph. Anonym. Athenaeus*, vi. 227.) The comedian, therefore, was an adopted, not a natural, citizen of Athens. The exact dates of his birth and death are equally unknown.—2. *Atque alii, quorum,* &c. "And others, whose Comedy is of the old school:" *i. e.* and other writers of the Old comedy. Ancient comedy was divided into the *Old*, the *Middle*, and the *New*. In the first, the subject and the characters were real. In the second, the subject was still real, but the characters were invented. In the third, both the story and the characters were formed by the poet. The Middle comedy arose towards the end of the Peloponnesian war, when a few persons had possessed themselves of the sovereignty of Athens, contrary to the constitution, and checked the license and freedom of the Old comedy, by having a decree passed, that whoever was attacked by the comic poets might prosecute them: it was forbidden also to bring real persons on the stage, to imitate their features with masks, &c. The comic drama, after more than half a century of vacillating transition from its old to its subsequent form, in the age of Alexander finally settled down, through the ill-defined gradations of the Middle, into the New comedy. The Old comedy drew its subjects from public, the New from private life. The Old comedy often took its "dramatis personae" from the generals, the orators, the demagogues, or the philosophers of the day; in the New, the characters were always fictitious. The Old comedy was made up of personal satire and the broadest mirth, exhibited under all the forms, and with all the accompaniments, which uncontrolled fancy and frolic could conceive. The New comedy was of a more temperate and regulated nature: its satire was aimed at the abstract vice or defect, not at the individual offender. Its mirth was of a restrained kind; and, as being a faithful picture of life, its descriptions of men and manners were accurate portraits, not wild caricatures; and, for the same reason, its gaiety was often interrupted by scenes of a grave and affecting character. The principal writers of the Middle comedy were Eubulus, Araros, Antiphanes, Anaxandrides, Alexis, and Epicrates; of the New, Philippides, Timocles, Philemon, Menander, Diphilus, Apollodorus, and Posidippus. (*Theatre of the Greeks*, 2d. ed. p. 185. *seqq.*)

3—11. 3. *Erat dignus describi.* "Deserved to be marked out."—

Famosus, multa cum libertate notabant.
Hinc omnis pendet Lucilius, hosce secutus,
Mutatis tantum pedibus numerisque, facetus,
Emunctae naris, durus componere versus.
Nam fuit hoc vitiosus, in hora saepe ducentos,
Ut magnum, versus dictabat stans pede in uno.
Quum flueret lutulentus, erat quod tollere velles:
Garrulus, atque piger scribendi ferre laborem,
Scribendi recte: nam ut multum, nil moror. Ecce,
Crispinus minimo me provocat.—*Accipe, si vis,*
Accipiam tabulas; detur nobis locus, hora,
Custodes; videamus, uter plus scribere possit.—

Malus. "A knave."—5. *Famosus.* "Infamous."—*Multa cum libertate notabant.* "Branded him with great freedom."—6. *Hinc omnis pendet Lucilius;* literally, "from this Lucilius entirely hangs;" *i. e.* this freedom of satire was also the great characteristic of Lucilius. Lucilius was a Roman knight, born A. U. C. 505, at Suessa, a town in the Auruncan territory. He was descended of a good family, and was grand-uncle by the mother's side to Pompey the Great. His chief characteristic was his vehement and cutting satire. Macrobius (*Saturn.* iii. 16) calls him "*Acer et violentus poëta.*"—7. *Mutatis tantum pedibus numerisque,* &c. "Having changed merely the feet and the rhythm of his verse." This applies to the greater part, not however to all, of his Satires. The Greek comic writers, like the tragic, wrote in iambic verse (trimeters): Lucilius, on the other hand, adopted the hexameter versification in twenty books of his Satires, from the commencement; while in the rest, with the exception of the thirtieth, he employed iambics or trochaics.—8. *Emunctae naris, durus componere versus.* "Of nice discernment, though harsh in the structure of his lines."—10. *Ut magnum.* "As if it were a great feat." Compare the explanation of the scholiast: "*Tanquam rem magnam et laude dignam.*"—*Stans pede in uno.* "Standing on one foot." This, of course, must be taken in a figurative sense, and is intended merely to signify "in a very short time." Horace satirises Lucilius for his hurried copiousness and facility.—11. *Quum flueret lutulentus,* &c. "As he flowed muddily along, there was always something that one would feel inclined to throw away;" *i. e.* to take up and cast aside as worthless. Horace compares the whole poetry of Lucilius to a muddy and troubled stream, continually bearing impurities on its surface that one would feel inclined to remove.

12—21. 12. *Scribendi laborem.* By this is meant in fact the labour of correction, as the poet himself immediately after adds.—13. *Scribendi recte,* &c. "I mean of writing correctly, for, as to how much he wrote, I do not at all concern myself about that." Lucilius was a very voluminous writer.—*Ecce, Crispinus minimo me provocat.* Understand *nummo.* "See, Crispinus challenges me in the smallest sum I choose to name." The meaning is, that Crispinus offers to bet a large sum, so certain is he of victory, against the smallest sum the poet feels inclined

Dî bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro et perpauca loquentis;
At tu conclusas hircinis follibus auras,
Usque laborantes, dum ferrum emolliat ignis,
Ut mavis, imitare.
Beatus Fannius, ultro
Delatis capsis et imagine! quum mea nemo
Scripta legat, vulgo recitare timentis, ob hanc rem,
Quod sunt quos genus hoc minime juvat, utpote plures
Culpari dignos. Quemvis media elige turba;
Aut ab avaritia aut misera ambitione laborat.

to stake. Hence the passage may be paraphrased as follows: "Crispinus offers to bet with me a hundred to one."—16. *Custodes.* "Inspectors," to see that they neither brought with them verses already composed, nor such as were the production of others.—17. *Dî bene fecerunt,* &c. The idea intended to be conveyed is this: I will have nothing to do with thy wager, Crispinus. The gods be praised for having made me what I am, a man of moderate powers and retiring character. Do thou go on, undisturbed by any rivalry on my part, with thy turgid and empty versifying.—*Inopis me quodque pusilli,* &c. "In having made me of a poor and humble mind."—19. *At tu conclusas,* &c. The order of construction is as follows: *At tu imitare, ut mavis, auras conclusas hircinis follibus, laborantes usque dum ignis emolliat ferrum.*—20. *Usque.* "Constantly."—21. *Ut mavis.* "Since thou dost prefer this."

21—32. 21. *Beatus Fannius.* "A happy man is Fannius! his writings and his bust having been carried, without any trouble on his part, to the public library." In rendering *ultro,* (which is commonly translated "unasked for,") we have followed the authority of the scholiast: "*Fannius Quadratus, poëta malus, cum liberos non haberet, haeredipetae sine ejus cura et studio* (ultro) *libros ejus et imaginem in publicas bibliothecas referebant, nullo tamen merito scriptoris.*" In this way, *ultro* may have a double meaning: the one mentioned by the scholiast in relation to the legacy-hunters, and the other slily alluding to the absence of all mental exertion on the part of Fannius himself, towards rendering his productions worthy of so high an honour. At Rome, when a poet had gained for himself a distinguished name among his contemporaries, his works and his bust were placed in the public libraries. Fannius, however, lucky man! secures for himself a niche there, without any trouble on his part, either bodily or *mental.*—22. *Capsis;* literally, "his book-cases." The *capsae* were cases or boxes for holding books or writings. By the use of the term on the present occasion, the poet would seem to allude to the voluminous nature of the wretched productions of Fannius.—23. *Timentis.* The genitive, as in apposition with the personal pronoun *mei,* which is implied in the possessive *mea.*—24. *Genus hoc.* Understand *scribendi;* alluding to satire.—25. *Quemvis media elige turba.* "Take any one at random from the midst of the crowd."—28. *Hunc capit argenti splendor,* &c. "This one the glitter of silver captivates, Albius is lost in admiration of bronze." By *argenti,* vessels

Hic nuptarum insanit amoribus, hic puerorum ;
Hunc capit argenti splendor ; stupet Albius aere ;
Hic mutat merces surgente a sole ad eum, quo
Vespertina tepet regio ; quin per mala praeceps
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens, aut ampliet ut rem.
Omnes hi metuunt versus, odere poëtas.—
Fenum habet in cornu, longe fuge ; dummodo risum
Excutiat sibi, non hic cuiquam parcet amico ;
Et, quodcunque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque,
Et pueros et anus.—Agedum, pauca accipe contra.
Primum ego me illorum, dederim quibus esse poëtis,
Excerpam numero. Neque enim concludere versum
Dixeris esse satis, neque, si qui scribat, uti nos,
Sermoni propiora, putes hunc esse poëtam.

of silver are meant ; and by *aere*, vessels and statues of bronze.—*Albius.* Not the poet, Albius Tibullus, as Baxter would have us believe, but some individual or other remarkable merely for his passionate attachment to bronze.—29. *Mutat merces.* "Trades."—*Ad eum, quo vespertinae*, &c. An elegant circumlocution for "the west." With *eum* supply *solem.*—30. *Quin per mala praeceps*, &c. "Nay, like dust gathered by the whirlwind, he is borne headlong through the midst of dangers."—32. *Summa deperdat ;* for *perdat de summa.*

34—43. 34. *Fenum habet in cornu.* "He has hay on his horn ;" *i. e.* he is a dangerous creature. This, according to the satirist, is the cry with which the poet is greeted, whenever he shows himself to any of the characters that have just been described, and they instantly clear the way for him by a rapid retreat. The expression in the text is a figurative one, and is taken from the Roman custom of tying hay on the horns of such of their cattle as were mischievous, and given to pushing, in order to warn passengers to be on their guard.—*Dummodo risum excutiat sibi.* "If he can only raise a laugh for his own amusement."—36. *Et, quodcunque semel chartis illeverit.* "And whatever he has once scribbled on his paper." With *illeverit* supply *atramento.*—*Omnes gestiet a furno*, &c. The idea intended to be conveyed is, that the poet will take delight in showing his productions to all, even to the very rabble about town.—37. *A furno redeuntes lacuque.* "As they return from the bakehouse and the basin." By *lacus* is here meant a basin, or receptacle, containing water, supplied from the aqueducts for public use.—39. *Dederim quibus esse poëtis.* "Whom, for my part, I allow to be poets." *Poëtis* is put by a Graecism for *poëtas.* The perfect of the subjunctive is here used, for the purpose of softening the assertion that is made, and removing from it every appearance of arrogant authority. So *crediderim*, "for my part I believe :" *confirmaverim*, "I am inclined to affirm," &c. —40. *Concludere versum.* "To complete a verse ;" *i. e.* to give it the

Ingenium cui sit, cui mens divinior, atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, Comoedia necne poëma
Esset, quaesivere; quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni, sermo merus.—*At pater ardens*
Saevit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset,
Ebrius et, magnum quod dedecus, ambulet ante
Noctem cum facibus.—Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo

proper number of feet.—42. *Sermoni.* "To prose;" *i. e.* the everyday language of common intercourse. Horace here refers to the style of his Satires, and their purposely-neglected air. His claims to the title of poet rest on his lyric productions; but at the time when the present Satire was written, he had made only a few efforts in that species of versification in which he was afterwards to receive the highest honours of poetry.—43. *Ingenium cui sit,* &c. The term *ingenium* here means that invention, and the expression *mens divinior* that enthusiasm or poetic inspiration, which can alone give success to the votaries of the epic, tragic, or lyric muse. By the *os magna sonaturum* is meant nobleness of style, which also forms an important attribute in the character of a poet.

46—56. 46. *Quod acer spiritus ac vis,* &c. "Because neither the style nor the subject-matter possesses fire and force; because it is mere prose, except in so far as it differs from prose by having a certain fixed measure." The reasoning in the text is as follows: Three things are requisite to form a great poet—richness of invention, fire of imagination, and nobleness of style. But since comedy has none of these, it is doubted whether it be a real poem.—48. *At pater ardens,* &c. The poet here supposes some one to object to his remark respecting the want of fire and force in comedy, by referring to the spirited mode in which the character of the angry father is drawn, when railing at the excesses of a dissipated son. The allusion is to Demea in Terence's "Adelphi," and to Chremes in the "Self-tormentor" of the same poet.—49. *Nepos filius.* "His dissolute son."—51. *Ambulet ante noctem cum facibus.* The reference here is more to Greek than Roman manners, the comedies of Terence being mere imitations of those of Menander. The intoxicated and profligate youth were accustomed to rove about the streets, with torches, at a late hour of the night, after having ended their orgies within doors. But far more disgraceful was it to appear in the public streets in a state of intoxication, and bearing torches, before the day was drawn to a close.—52. *Numquid Pomponius istis,* &c. We have here the reply of the poet, which is simply this: That, with whatever vehemence of language the angry father rates his son, it is very little different from what Pomponius might expect from *his* father, if he were alive. It is the natural language of the passions expressed in measures.—53. *Leviora.* "Less severe reproofs."—*Ergo.* In order to understand the con-

Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomachetur eodem
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et quod prius ordine verbum est,
Posterius facias, praeponens ultima primis:
Non, ut si solvas, "*Postquam discordia tetra*
Belli ferratos postes portasque refregit:"
Invenias etiam disjecti membra poëtae.

Hactenus haec: alias, justum sit necne poëma;
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer
Ambulat et Caprius, rauci male cumque libellis,
Magnus uterque timor latronibus: at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Caelî Birrîque, latronum,
Non ego sum Caprî neque Sulcî: cur metuas me?
Nulla taberna meos habeat neque pila libellos,

nexion here between this sentence and the one which precedes, we must suppose the following to be understood before *ergo:* Now, if the railings of the angry father have nothing in them either sublime or poetical and if they are equally devoid of ornament and elegance (*i. e.* if they are *pura* scil. *opprobria*), "then," &c.—54. *Puris verbis.* "In words equally devoid of ornament and elegance."—56. *Personatus.* "Represented on the stage."

58—72. 58. *Tempora certa modosque*, &c. "Their fixed times and rhythm."—60. *Non, ut si solvas*, &c. The construction is, *Non etiam invenias membra disjecti poëtae, ut si solvas* (hos versus Ennii). The term *etiam* is here equivalent to *pariter;* and the meaning of the poet is, that the lines composed by Lucilius and himself become, when divested of number and rhythm, so much prose, and none will find the scattered fragments animated with the true spirit of poetry, as he will, if he take to pieces the two lines of Ennius which are cited.—63. *Alias.* "At some other time."—65. *Sulcius acer et Caprius.* The scholiast describes these two persons as informers, and at the same time lawyers, hoarse with bawling at the bar, and armed with their written accusations.—66. *Rauci male cumque libellis.* "Hoarse with bawling to the annoyance of their hearers, and armed with their written accusations." The expression *rauci male* may also, but with less force, be translated, "completely hoarse;" *i. e.* so as to be in danger of losing their voices.—69. *Ut sis tu similis*, &c. "So that, even if thou art like the robbers Caelius and Birrius, I am not like Caprius or Sulcius;" *i. e.* if thou art a robber like Caelius and Birrius, I am not an informer like Caprius or Sulcius.—71. *Nulla taberna meos*, &c. "No bookseller's shop, nor pillar, has any productions of mine." Books, at Rome, were exposed for sale, either

Queis manus insudet vulgi Hermogenisque Tigelli,
Nec recito cuiquam, nisi amicis, idque coactus,
Non ubivis, coramve quibuslibet.—*In medio qui*
Scripta foro recitent, sunt multi, quique lavantes;
Suave locus voci resonat conclusus.—Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno.—*Laedere gaudes*,
Inquit, *et hoc studio pravus facis.*—Unde petitum
Hoc in me jacis? est auctor quis denique eorum,
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos

in regular establishments (*tabernae librariae*), or on shelves around the pillars of porticoes and public buildings.—72. *Queis manus insudet*, &c. "Over which the hand of the rabble and of Hermogenes Tigellius may sweat."

73—85. 73. *Nec recito.* Understand *quae scripsi.*—74. *In medio qui*, &c. It is here objected to the poet, that, if he himself does not openly recite satirical verses of his composing, yet there are many who do recite theirs, and that too even in the forum and the bath; selecting the latter place in particular. because, "being shut in on every side by walls, it gives a pleasing echo to the voice." To this the poet replies, that such persons are mere fools, and altogether ignorant of what propriety demands, as is shown in their selection of the place where they choose to exhibit themselves.—77. *Haud illud quaerentes.* "Who never stop to put this question to themselves."—*Sine sensu.* "Without any regard to what propriety demands."—78. *Laedere gaudes*, &c. The poet's antagonist is here supposed to return to the attack with a new charge. Well, then, if thou recitest in private and not in public, it is only the prompting of a malicious spirit, that thou mayest slander with the more impunity amid the secret circle of thy friends; for "thou takest delight in assailing the characters of others." (*Laedere gaudes.*)—79. *Et hoc studio pravus facis.* "And this thou doest from the eager promptings of an evil heart;" literally, "And this, evil-hearted, thou doest with eager feelings." —*Unde petitum hoc in me jacis?* The poet indignantly repels the charge, and introduces a most beautiful moral lesson respecting the duties of friendship.—81. *Absentem qui rodit amicum.* In order to connect the train of ideas, we must suppose something like the following clause to precede the present line: No, the maxim by which *my* conduct is governed is *this*: "He who backbites an absent friend," &c. There is no term in our language which more forcibly expresses the meaning of *rodere* in this passage than the homely one which we have adopted, "to backbite;" and yet even this in some respects does not come fully up to the signification of the original. The allusion is to that "gnawing" of another's character, which is the more injurious as it is the more difficult to be detected and put down.—82. *Solutos qui captat risus hominum*, &c. "Who seeks eagerly for the loud laughter of those around him, and the reputation of a wit." The allusion is to one who values not the cha-

Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit: hic niger est, hunc tu, Romane, caveto.
Saepe tribus lectis videas coenare quaternos,
E quibus imus amet quavis adspergere cunctos,
Praeter eum, qui praebet aquam: post, hunc quoque potus,
Condita quum verax aperit praecordia Liber:
Hic tibi comis et urbanus liberque videtur
Infesto nigris: ego si risi, quod ineptus
Pastillos Rufillus olet, Gargonius hircum,
Lividus et mordax videor tibi? Mentio si qua

racter or the feelings of others, if he can but raise a laugh at their expense, and who will sacrifice the ties of intimacy and friendship to some paltry witticism.—85. *Hic niger est*, &c. "This man is black of heart; shun him thou that hast the spirit of a Roman."

86—88. 86. *Saepe tribus lectis*, &c. The usual number of couches placed around the *mensa* or table, in the Roman banqueting-room, was three, one side of the table being left open for the slaves to bring in and out the dishes. On each couch there were commonly three guests, sometimes four. As Varro directs that the guests should never be below the number of the Graces, nor above that of the Muses, four persons on a couch would exceed this rule, and make what, in the language of the day, would be called a large party. Hence the present passage of Horace may be paraphrased as follows: "One may often see a large party assembled at supper."—87. *Imus.* "He that occupies the lowest seat." The allusion is to the *scurra*, buffoon, or jester, who occupied the last seat on the lowest couch, immediately below the entertainer. When we speak here of the *lowest* couch in a Roman entertainment, the term must be taken in a peculiar sense, and in accordance with Roman usage. The following explanation may, in the absence of a diagram, throw some light on this point. If the present page be imagined a square, the top and two sides will represent the parts of a Roman table along which the three couches were placed. The couch on the right hand was called *summus lectus*, the one placed along the side supposed to correspond with the top of the page was called *medius lectus*, the remaining couch, on the left, was termed *imus lectus*. The last seat on this was the post of the *scurra*, and immediately above him reclined the master of the feast.—*Quavis adspergere cunctos.* "To attack the whole party with every kind of witticism;" literally, "to besprinkle them all in any way." With *quavis* understand *ratione*, and not *aqua*, as some commentators maintain.—88. *Praeter eum, qui praebet aquam.* "Except him who furnishes the water;" *i. e.* the entertainer, who supplies the guests with water, either hot or cold, but more particularly the former, for the purpose of tempering their wine.—*Hunc.* The entertainer. Understand *adspergere.*

90—106. 90. *Hic tibi comis*, &c. "And yet this man appears to thee, who art such a foe to the black-hearted, courteous, entertaining, and frank in disposition." By *nigris* are here meant the whole race of

De Capitolini furtis injecta Petillî
Te coram fuerit, defendas, ut tuus est mos :—
Me Capitolinus convictore usus amicoque
A puero est, causaque mea permulta rogatus
Fecit, et incolumis laetor quod vivit in urbe ;
Sed tamen admiror, quo pacto judicium illud
Fugerit.—Hic nigrae fucus loliginis, haec est
Aerugo mera, quod vitium procul afore chartis,
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis. Insuevit pater optimus hoc me,
Ut fugerem, exemplis vitiorum quaeque notando.
Quum me hortaretur, parce, frugaliter, atque
Viverem uti contentus eo, quod mî ipse parasset :
Nonne vides, Albî ut male vivat filius? utque
Barrus inops? magnum documentum, ne patriam rem
Perdere quis velit. A turpi meretricis amore

secret calumniators and detractors.—94. *Capitolini Petillî.* According to the scholiasts, this Petillius received his surname of *Capitolinus* from having been governor of the Capitol. They add, that he was accused of having stolen, during his office, a golden crown consecrated to Jupiter, and that, having pleaded his cause in person, he was acquitted by the judges in order to gratify Augustus, with whom he was on friendly terms.—95. *Defendas, ut tuus est mos.* "Go on and defend him in thy usual way." —99. *Sed tamen admiror,* &c. This *but,* as Francis remarks, spoils all ; and this artful and secret calumny has something infinitely more criminal in it than the careless, open freedom of Horace.—100. *Hic nigrae fucus loliginis.* "This is the very venom of dark detraction ;" literally, "this is the very dye of the black cuttle-fish ;" *i. e.* the black dye of the cuttle-fish. The *loligo* or cuttle-fish emits, when pursued, a liquor as black as ink, in order to escape by thus discolouring the waters around.—101. *Aerugo mera.* "This is pure malignity." *Aerugo* means literally the rust of copper, as *ferrugo* does that of iron. The figurative application is extremely beautiful. As the rust eats away the metal, so does the gnawing tooth of malignity corrode the character of its victim.—102. *Atque animo prius.* "And from my breast before I turn to write."—*Ut si quid promittere,* &c. The construction is : "*Si quid, ut aliud* (*i. e.* unquam) *vere de me promittere possum.*"—105. *Insuevit hoc me.* "Accustomed me to this ;" *i. e.* led me into this habit, by the peculiar mode of instruction which he adopted in my case.—106. *Ut fugerem exemplis,* &c. "That by pointing out to me each particular vice in living examples, I might be induced to shun them." After *fugerem* understand *ea.* (sc. vitia.)

109—124. 109. *Albî ut male vivat filius.* "What an evil life the

Quum deterreret : *Sectani dissimilis sis.*
Ne sequerer moechas, concessa quum Venere uti
Possem : *Deprensi non bella est fama Treboni,*
Aiebat. *Sapiens, vitatu quidque petitu*
Sit melius, causas reddet tibi ; mî satis est, si
Traditum ab antiquis morem servare, tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum ; simul ac duraverit aetas
Membra animumque tuum, nabis sine cortice. Sic me
Formabat puerum dictis, et sive jubebat
Ut facerem quid, *Habes auctorem, quo facias hoc ;*
Unum ex judicibus selectis objiciebat :
Sive vetabat, *An hoc inhonestum et inutile factum*
Necne sit, addubites, flagret rumore malo quum
Hic atque ille ? Avidos vicinum funus ut aegros
Exanimat, mortisque metu sibi parcere cogit ;
Sic teneros animos aliena opprobria saepe
Absterrent vitiis. Ex hoc ego sanus ab illis,
Perniciem quaecunque ferunt ; mediocribus, et queis

son of Albius leads."—110. ***Barrus.*** The scholiast describes him as a man "*vilissimae libidinis atque vitae.*"—114. ***Trebonî.*** Compare the remark of the scholiast, "*Hic in adulterio deprensus fuit.*"—115. ***Sapiens.*** "A philosopher." It belongs to philosophers to explain the reason of things, and to show why one action is honest, and another base. The poet's father, of but mean rank, could not be supposed to be deeply acquainted with these matters. It was enough that he knew how to train up his son according to the institutions of earlier days, to teach him plain integrity, and to preserve his reputation from stain and reproach. As he grew up he would be able to manage for himself.—119. ***Duraverit.*** "Shall have strengthened."—120. ***Nabis sine cortice.*** A metaphor taken from swimming, in which learners, in their first attempts, made use of pieces of cork to bear them up.—122. ***Habes auctorem, quo facias hoc.*** "Thou hast an authority for doing this."—123. ***Unum ex judicibus selectis.*** The ***Judices Selecti*** were chosen in the city by the praetor, and in the provinces by the governors. (Compare Seneca *de Benef.* iii. 7.) They were taken from the most distinguished men of senatorian or equestrian rank, and to this circumstance the epithet *selecti* particularly refers. Their duties were, in general, confined to criminal cases.—***Objiciebat.*** "He presented to my view."—124. ***An hoc.*** For *utrum hoc.*

126—143. 126. ***Avidos vicinum funus,*** &c. "As the funeral of a neighbour terrifies the sick when eager after food." With *avidos* understand *potus et ciborum.*—127. ***Sibi parcere.*** "To spare themselves;" *i. e.* to curb their appetites, and have a care for their health. —129. ***Ex hoc.*** "By the force of such culture as this."—131. ***Istinc.***

Ignoscas, vitiis teneor. Fortassis et istinc
Largiter abstulerit longa aetas, liber amicus,
Consilium proprium; neque enim, quum lectulus aut me
Porticus excepit, desum mihi. *Rectius hoc est;*
Hoc faciens vivam melius; sic dulcis amicis
Occurram; hoc quidam non belle; numquid ego illi
Imprudens olim faciam simile? Haec ego mecum
Compressis agito labris; ubi quid datur otî,
Illudo chartis. Hoc est mediocribus illis
Ex vitiis unum, cui si concedere nolis,
Multa poëtarum veniet manus, auxilio quae
Sit mihi, nam multo plures sumus, ac veluti te
Judaei cogemus in hanc concedere turbam.

SATIRA V.

ITER BRUNDISINUM.

Egressum magna me excepit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,

" From the number of these."—132. *Liber amicus.* " A candid friend." —133. *Consilium proprium.* " My own reflection."—134. *Porticus.* " The public portico." The porticoes were structures of great beauty and magnificence, and were used chiefly for walking in or riding under cover.—136. *Non belle;* understand *fecit.*—138. *Agito.* " I revolve." —139. *Illudo chartis.* " I amuse myself with writing."—*Hoc;* alluding to his habit of frequent writing, or versifying.—140. *Concedere.* " To extend indulgence." In the sense of *ignoscere.*—142. *Nam multo plures sumus.* " For we are a much stronger body than one would suppose."—*Ac veluti te,* &c. Horace, observes Francis, knows not any better revenge against the enemies of poetry, than to force them to become poets themselves. This pleasantry arises from the proselyting spirit of the Jews, who insinuated themselves into families, entered into the courts of justice, disturbed the judges, and were always more successful in proportion as they were more impudent. Such is the character given them by St. Ambrose.—143. *In hanc concedere turbam.* " To join this numerous party of ours."

Satire V.—This little poem contains the account of a journey from Rome to Brundisium, which Horace performed in company with Maecenas, Virgil, Plotius, and Varius. Though travelling on affairs of state, their progress more resembled an excursion of pleasure, than a journey requiring the despatch of plenipotentiaries. They took their own villas on the way, where they entertained each other in turn, and declined no amusement which they met with on the road. They must indeed have proceeded only one or two stages daily, for the distance was about three hundred and fifty miles; and according to those critics who have minutely traced their progress, and ascertained the resting-places, the

Graecorum linguae doctissimus. Inde Forum Appî
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos
Praecinctis unum : nimis est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, coenantes haud animo aequo
Exspectans comites. Jam nox inducere terris
Umbras et coelo diffundere signa parabat :
Tum pueri nautis, pueris convicia nautae
Ingerere.—*Huc appelle. Trecentos inseris ; ohe !*
Jam satis est.—Dum aes exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranaeque palustres
Avertunt somnos. Absentem ut cantat amicam
Multa prolutus vappa nauta atque viator

journey occupied twelve or fifteen days. The poet satirically and comically describes the inconveniences encountered on the road, and all the ludicrous incidents which occurred.

1—4. 1. *Magna.* This epithet is here applied to the capital, as marking the difference in size between it and Aricia, though, considered by itself, the latter was no inconsiderable place.—*Aricia.* A city of Latium, on the Appian Way, a little to the west of Lanuvium, now *La Riccia.*—2. *Hospitio modico.* "In a middling inn."—3. *Forum Appî.* Now *Borgo Lungo,* near *Treponti.* The term *Forum* was applied to places in the country where markets were held and justice administered. —4. *Differtum nautis,* &c. "Crammed with boatmen and knavish innkeepers." The boatmen were found at this place in great numbers, because from hence it was usual to embark on a canal, which ran parallel to the Via Appia, and was called Decennovium, its length being nineteen miles.

5—24. 5. *Hoc iter ignavi divisimus,* &c. "This part of our route, which, to more active travellers than ourselves, is the journey of a single day, we lazily took two to accomplish." The expression *altius praecinctis* refers to the Roman custom of tucking up the toga in proportion to the degree of activity that was required ; and hence *praecinctus,* like *succinctus,* comes to denote generally a person of active habits.—7. *Ventri indico bellum.* "Declare war against my stomach ;" *i. e.* take no supper.—8. *Haud animo aequo.* "With impatience."—11. *Tum pueri nautis,* &c. "Then our slaves began to abuse the boatmen, the boatmen our slaves."—12. *Huc appelle.* "Come to here." This is the exclamation of one of the slaves to the men in the canal-boat. The moment the boat is brought to, a large number crowd on board, and then arises the second cry from the slave, bidding the boatman stop and take in no more, as he has already three hundred on board. The round number is here used merely to denote a great crowd.—13. *Aes.* "The fare."—*Mula.* The mule to draw the canal-boat.—14. *Mali culices.* "The troublesome gnats."—15. *Ut.* "While in the mean time."—

Certatim: tandem fessus dormire viator
Incipit, ac missae pastum retinacula mulae
Nauta piger saxo religat, stertitque supinus.
Jamque dies aderat, nil quum procedere lintrem
Sentimus, donec cerebrosus prosilit unus,
Ac mulae nautaeque caput lumbosque saligno
Fuste dolat. Quarta vix demum exponimur hora,
Ora manusque tua lavimur, Feronia, lympha.
Millia tum pransi tria repimus, atque subimus
Impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas optimus, atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
Hic oculis ego nigra meis collyria lippus
Illinere. Interea Maecenas advenit atque
Cocceius Capitoque simul Fonteius, ad unguem
Factus homo, Antonî, non ut magis alter, amicus.
Fundos Aufidio Lusco praetore libenter

16. *Multa prolutus vappa.* "Drenched with plenty of wretched wine." —21. *Cerebrosus.* "An irritable fellow."—23. *Dolat.* "Belabours." The literal import of this verb is, "to hew roughly," "to chip," &c. It is here used in an acceptation frequently given to it by the Roman vulgar.—*Quarta hora.* The fourth hour from sunrise is here meant, answering to our ten o'clock.—24. *Feronia.* The grove and fountain of Feronia were on the Appian Way, about three miles above Tarracina or Anxur.

25—32. 25. *Repimus.* This alludes to the slowness of their journey up hill to Tarracina.—26. *Impositum saxis late candentibus Anxur.* "Anxur perched on rocks conspicuous from afar." This city on the coast of Latium was also called Tarracina. It stood on the ridge of a mountain, or rather a collection of white and lofty rocks, at the foot of which the modern *Tarracina* is situated.—29. *Aversos soliti componere amicos.* The "friends" here alluded to were Augustus and Antony.—30. *Nigra collyria.* "Black salve."—*Lippus.* "Being afflicted with sore eyes."—32. *Ad unguem factus homo.* "A man of the most polished manners." A metaphor taken from workers in marble, who try the smoothness of the marble, and the exactness of the joinings, by drawing the nail over them. We would say, in our own idiom, "a perfect gentleman."

34—36. 34. *Fundos.* The town of Fundi, in Latium, was situated on the Appian Way, a little to the north-east of Anxur.—*Aufidio Lusco praetore.* In this there is a double joke. First, in the title of Praetor being applied to a mere recorder of a petty town, whether assumed by himself, or foolishly given to him by the inhabitants; and secondly, in the mode in which their departure from the place is announced, imitating the

Linquimus, insani ridentes praemia scribae,
Praetextam et latum clavum prunaeque batillum.
In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima, namque
Plotius et Varius Sinuessae Virgiliusque

formal Roman way of marking events by consulships: "We leave Fundi during the praetorship of Aufidius Luscus."—*Libenter*, "In high glee." —35. *Praemia.* "The magisterial insiguia."—36. *Praetextam.* The *toga praetexta* was a white robe, bordered with purple, and used by the higher class of magistrates.—*Latum clavum.* A tunic, or vest, with two borders of purple, laid like a lace upon the middle or opening of it, down to the bottom, in such a way that, when the tunic was drawn close, the two purple borders joined, and seemed to form a single broad one. If these borders were large, the tunic was called *latus clavus*, or *tunica laticlavia*, and was peculiar to senators; if they were narrow, it was then named *angustus clavus*, or *tunica angusticlavia*, and was peculiar to the knights or equites.—*Prunaeque batillum.* This appears to have been a censer, or pan, containing coals of fire, and carried before the higher magistrates on solemn occasions, for the purpose of burning perfumes in honour of the gods, as the Romans were accustomed to perform no important act without a previous offering to the gods of some kind or other. Luscus deems the arrival of Maecenas an occasion that calls for such a ceremony, and he foolishly assumes this badge of dignity among the rest.

37—38. 37. *Mamurrarum urbe.* The allusion is to Formiae, now *Mola di Gaeta*, a short distance to the south-east of Fundi. According to the scholiast, Horace calls Formiae the city of the Mamurrae, in allusion to Mamurra, a Roman senator of great wealth, who owned the larger part of the place. The scholiast, however, forgets to tell us, that the poet means by this appellation to indulge in a stroke of keen, though almost imperceptible, satire. Mamurra was indeed a native of Formiae, but of obscure origin. He served under Julius Caesar, in Gaul, as *praefectus fabrorum*, and rose so high in favour with him, that Caesar permitted him to enrich himself at the expense of the Gauls in any way he was able. Mamurra in consequence became, by acts of the greatest extortion, possessed of enormous riches, and returned to Rome with his ill-gotten wealth. Here he displayed so little modesty and reserve in the employment of his fortune, as to be the first Roman that encrusted his entire house, situate on the Coelian hill, with marble. We have two epigrams of Catullus, in which he is severely handled. Horace, of course, would never bestow praise on such a man; neither on the other hand would he be openly severe on one whom Augustus favoured. His satire, therefore, is the keener as it is the more concealed, and the city of the venerable Lamian line (*Ode* III. xvii) is now called after a race of whom nothing was known.—*Manemus.* "We pass the night." In the sense of *pernoctamur.*—38. *Murena praebente domum*, &c. The party supped at Capito's, and slept at Murena's. The individual last mentioned was a brother of Terentia, the wife of Maecenas, He was subsequently put to death for plotting against Augustus.

Occurrunt, animae, quales neque candidiores
Terra tulit, neque queis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.
Proxima Campano ponti quae villula, tectum
Praebuit, et parochi, quae debent, ligna salemque.
Hinc muli Capuae clitellas tempore ponunt.
Lusum it Maecenas, dormitum ego Virgiliusque:
Namque pila lippis inimicum et ludere crudis.
Hinc nos Cocceii recipit plenissima villa,
Quae super est Caudî cauponas. Nunc mihi paucis
Sarmenti scurrae pugnam Messîque Cicirri,
Musa, velim memores, et quo patre natus uterque
Contulerit lites. Messî clarum genus Osci;

39—49. 39. *Postera lux oritur.* An amusing imitation of the epic style.—40. *Plotius et Varius.* These were the two to whom Augustus entrusted the correction of the Aeneid after Virgil's death.—*Sinuessae.* Sinuessa was a Roman colony of some note, situate close to the sea on the coast of Latium, and founded, as is said, on the ruins of Sinope, an ancient Greek city. It lay below Minturnae and the mouth of the Liris, and was the last town of New Latium, having originally belonged to Campania. —41. *Candidiores.* "More sincere."—42. *Devinctior.* "More strongly attached."—44. *Sanus.* "As long as I am in my right mind." —45. *Campano ponti.* The bridge over the little river Savo, now *Savone,* is here meant.—46. *Parochi.* "The commissaries." Before the consulship of Lucius Posthumius, the magistrates of Rome travelled at the public charge, without being burdensome to the provinces. Afterwards, however, it was provided by the *Lex Julia, de Provinciis,* that the towns through which any public functionary, or any individual employed in the business of the state passed, should supply him and his retinue with fire-wood, salt, hay, and straw, in other words with lodging and entertainment. Officers were appointed called *Parochi,* (πάροχοι,) whose business it was to see that these things were duly supplied. The name *Parochus,* when converted into its corresponding Latin form, will be *Praebitor,* which occurs in Cicero (*de Off.* i. 15).—47. *Capuae.* Capua was once the capital city of Campania, and inferior only to Rome.—*Tempore.* "In good season." The distance from their last starting-place to Capua was only sixteen miles. Compare note on verse 45.—48. *Lusum;* understand *pila.*—49. *Crudis.* "To those who are troubled with indigestion." In the term *lippis* he alludes to himself; in *crudis,* to Virgil.

51—64. 51. *Caudî cauponas.* "The inns of Caudium." Caudium was a town of the Samnites, and gave name to the celebrated defile, (*Fauces Caudinae,*) where the Romans were compelled to pass under the yoke.—52. *Pugnam.* "The wordy war."—53. *Musa, velim memores,* &c. Another burlesque imitation of the epic style.—54. *Contulerit lites.*

Sarmenti domina exstat. Ab his majoribus orti
Ad pugnam venere. Prior Sarmentus: *Equi te*
Esse feri similem dico. Ridemus; et ipse
Messius, *Accipio;* caput et movet. *O, tua cornu*
Ni foret exsecto frons, inquit, *quid faceres, quum*
Sic mutilus minitaris? At illi foeda cicatrix
Setosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa, rogabat;
Nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrus ad haec: Donasset jamne catenam

"Engaged in the conflict."—*Messî clarum genus Osci.*—The construction is, *Osci sunt clarum genus Messî.* By the *Osci* are here meant the Campanians generally, who were notorious for their vices. Hence the satirical allusion in the epithet *clarum.*—55. *Sarmenti domina exstat.* "The mistress of Sarmentus still lives." He was therefore a slave, though his mistress probably was afraid of offending Maecenas, in whose retinue he at present was, by claiming him as her property.—58. *Accipio.* "'Tis even so, I grant." Messius jocosely admits the truth of the comparison, and shakes his head in imitation of a wild horse shaking its mane for the purpose of alarming a foe. On this, Sarmentus renews the attack. *O, tua cornu*, &c. Uttered by Sarmentus, and equivalent to "*O, quid faceres, si tibi in fronte non exsectum esset cornu?*" The allusion is to a large wart which had been cut away from the left side of Messius's head.—60. *Cicatrix.* The scar left after the removal of the wart.—61. *Setosam laevi frontem oris.* "The bristly surface of his left temple."—*Setosam.* Purposely used in place of *hispidam.*—62. *Campanum morbum.* The disorder here alluded to was peculiar to Campania, and caused large warts to grow on the temples of the head and on the face.—63. *Pastorem saltaret uti Cyclopa.* "To dance the part of the Cyclops-shepherd;" *i. e.* to represent, in dancing, the part of Polyphemus, and his awkward and laughable wooing of the nymph Galatea. The allusion is to the Roman pantomimes, a species of dramatic exhibition, in which characters, either ludicrous or grave, more commonly the former, were represented by gesticulation and dancing, without words.—64. *Nil illi larva*, &c. The raillery is here founded on the great size and horrible ugliness of Messius. His stature will save him the trouble of putting on high-heeled cothurni, (like those used in tragedy,) in order to represent the gigantic size of Polyphemus; while the villanous gash on his temple will make him look so like the Cyclops, that there will be no necessity for his wearing a mask.

65—68. 65. *Donasset jamne catenam*, &c. A laughable allusion to the slavery of Sarmentus. The Roman youth of good families, on attaining the age of seventeen, and assuming the manly gown, were accustomed to consecrate their *bullae*, or the little gold boss which they wore depending from their necks, to the Lares or household deities. In like manner, young girls, when they had left the years of childhood, consecrated their dolls to the same. Messius makes a ludicrous perversion of

Ex voto Laribus, quaerebat; scriba quod esset,
Nihilo deterius dominae jus esse. Rogabat
Denique, cur unquam fugisset? cui satis una
Farris libra foret, gracili sic tamque pusillo.
Prorsus jucunde coenam produximus illam.
  Tendimus hinc recta Beneventum, ubi sedulus hospes
Paene macros arsit dum turdos versat in igne.
Nam vaga per veterem dilapso flamma culinam
Vulcano summum properabat lambere tectum.
Convivas avidos coenam servosque timentes
Tum rapere, atque omnes restinguere velle videres.
  Incipit ex illo montes Apulia notos
Ostentare mihi, quos torret Atabulus, et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset, lacrimoso non sine fumo,

this custom in the case of Sarmentus, and asks him whether, when he left the state of servitude in which he had so recently been, he took care to offer up his fetters to the Lares in accordance with his vow. As only the worst slaves were chained, the ridicule is the more severe. From an epigram in Martial (iii. 29) it appears, that slaves, when freed, consecrated their fetters to Saturn, in allusion to the absence of slavery, and the equality of condition which prevailed in the golden age.—66. *Scriba.* Sarmentus would seem to have held this situation in the retinue of Maecenas.—68. *Cur unquam fugisset?* Messius supposes him to have run away, on account of not receiving sufficient food.—*Una farris libra.* By the laws of the Twelve Tables a slave was allowed a pound of corn a day.

71—81. 71. *Beneventum.* This place was situated about ten miles beyond Caudium, on the Appian Way.—*Ubi sedulus hospes,* &c. The construction is as follows: *Ubi sedulus hospes, dum versat maeros turdos in igne, paene arsit* (*i. e.* paene combustus est).—73. *Nam vaga per veterem,* &c. Another imitation of the epic style, but more elegant and pleasing than those which have gone before. There being no chimney, and the bustling landlord having made a larger fire than usual, the flames caught the rafters of the building. On the want of chimneys among the ancients, consult note on *Ode* iv. xi. 11.—75. *Avidos.* "Hungry;" understand *edendi.*—76. *Rapere;* equivalent to *raptim auferre.*—77. *Ex illo.* "After leaving this place."—*Notos.* Apulia was the native province of Horace.—78. *Quos torret Atabulus.* "Which the wind Atabulus parches." The Atabulus was a northerly wind, cold and parching, which frequently blew in Apulia. Etymologists deduce the name from ἄτη and βάλλω.—79. *Erepsemus;* for *erepsissemus.*—*Trivici.* Trivicum was a small place among the mountains separating Samnium from Apulia. The vehicles that contained the party were compelled to turn off to a farm (*villa*) in its neighbourhood, as the town itself was difficult of access on account of its mountainous position.—80. *Lacrimoso.* "That

Udos cum foliis ramos urente camino.
Hic ego mendacem stultissimus usque puellam
Ad mediam noctem exspecto: somnus tamen aufert
Intentum Veneri; tum immundo somnia visu
Nocturnam vestem maculant ventremque supinum.
Quatuor hinc rapimur viginti et millia rhedis,
Mansuri oppidulo, quod versu dicere non est,
Signis perfacile est: venit vilissima rerum
Hic aqua, sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator;
Nam Canusî lapidosus, aquae non ditior urna.
[Qui locus a forti Diomede est conditus olim.]
Flentibus hic Varius discedit moestus amicis.
Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri.
Postera tempestas melior, via pejor ad usque
Barî moenia piscosi. Dehinc Gnatia lymphis

brought tears into our eyes."—81. *Udos cum foliis*, &c. A proof, as Wieland remarks, that the place where they lodged was nothing more than a farm-house, and that the owner was unaccustomed to receive guests of this description.

86—91. 86. *Rapimur.* "We are whirled along."—87. *Mansuri.* "To take up our quarters for the night."—*Quod versu dicere non est*, &c. "Which it is not possible indeed to name in verse, though it is a very easy matter to describe it by external marks." This town with the intractable name was Equus Tuticus, or, as some give it, *Equotuticum*. It was situate on the Appian Way, but its precise position has given rise to much debate among topographers.—38. *Venit.* "Is sold."—89. *Ultra.* The bread is so good, that "the wary traveller" is accustomed to carry it along with him, "from this place farther on." *Ultra* is here equivalent to *ulterius inde*.—91. *Nam Canusî lapidosus.* "For that of Canusium is gritty." With *lapidosus* supply *panis*. Canusium was situate on the right bank of the Aufidus, or *Ofanto*, and about twelve miles from its mouth.—*Aquae non ditior urna.* "Though here the pitcher is no better supplied with water than at the former place;" *i. e.* Canusium labours under the same scarcity of good water as Equus Tuticus.

94—97. 94. *Rubos.* Rubi, now *Ruvo*, lay to the south-east of Canusium. The distance between the two places is given in the Itinerary of Antoninus as twenty-three miles, whence the expression *longum iter* in our text.—95. *Factum corruptius.* "Rendered worse than usual."—96. *Pejor.* "Worse than the day before."—97. *Barî.* Barium was a town of some note, on the coast of Apulia, below the mouth of the Aufidus. The epithet *piscosi* is given to it in the text on account of its extensive fishery. The modern name is *Bari*.—*Gnatia.* Gnatia, or Egnatia, was situate on the coast of Apulia, below Barium. It com-

Iratis exstructa dedit risusque jocosque,
Dum flamma sine thura liquescere limine sacro
Persuadere cupit. Credat Judaeus Apella,
Non ego; namque deos didici securum agere aevum,
Nec, si quid miri faciat natura, deos id
Tristes ex alto coeli demittere tecto.
Brundisium longae finis chartaeque viaeque.

SATIRA VI.

IN DERISORES NATALIUM SUORUM.

Non, quia, Maecenas, Lydorum quidquid Etruscos
Incoluit fines, nemo generosior est te,

municated its name to the consular way that followed the coast from Canusium to Brundisium. The ruins of this place are still apparent near the *Torre d' Agnazzo* and the town of *Monopoli*. Horace gives the name which the town bore in the common language of the day, and this also occurs in the *Tab. Peuting.* The more correct form, however, is Egnatia.—*Lymphis iratis exstructa.* "Built amid the anger of the waters." The meaning of the poet here is somewhat uncertain, as is evident from the scholiast giving us our choice of three different explanations. Thus he remarks: "*Vel quia eget aquis, vel quod eas salsas habet et amaras, vel quod in pede montis sita est; ei idcirco videntur aquae irasci, cum torrentes de montibus impetu magno decurrentes saepe magnas urbis partes diruunt.*" The first of these, the scarcity of good water, appears to us the simplest, and it is adopted as the true one by Mannert. Perhaps, however, the poet has purposely used this expression, in order that it may be susceptible of a double meaning, and that one of these may refer to the silly superstition, or rather moon-struck madness of the inhabitants, to which he refers immediately after.

99—104. 99. *Dum flamma sine thura liquescere,* &c. Pliny informs us, that a certain stone was shown at Egnatia, which was said to possess the property of setting fire to wood that was placed upon it. (*Hist. Nat.* ii. 107.) It was this prodigy, no doubt, which afforded so much amusement to Horace; and from the expression *limine sacro,* the stone in question would appear to have been placed in the entrance of a temple serving for an altar.—100. *Judaeus Apella.* "The Jew Apella." Scaliger is undoubtedly right in considering *Apella* a mere proper name of some well-known and superstitious Jew of the day.—101. *Namque deos didici,* &c. "For I have learned, that the gods pass their time free from all concern about the affairs of men." Horace here acknowledges his belief in one of the most remarkable doctrines of the Epicurean school.—103. *Tristes.* "Disquieting themselves about us."—104. *Brundisium.* The most ancient and celebrated town on the coast of Apulia, now *Brindisi.*

Satire VI.—This poem, addressed to Maecenas, is chiefly valuable for the information it contains concerning the life of our Author, particularly his early education, and the circumstances attending his first

Nec, quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco
Ignotos, ut me libertino patre natum.
Quum referre negas, quali sit quisque parente
Natus, dum ingenuus: persuades hoc tibi vere,
Ante potestatem Tullî atque ignobile regnum
Multos saepe viros nullis majoribus ortos

introduction to that minister. He also descants on the virtue and frugality of his own life;—he mentions candidly some of his foibles, and describes his table, equipage, and amusements. Here every particular is interesting. We behold him, though a courtier, simple in his pleasures; and in his temper and his manners, honest, warm, and candid, as the old Auruncan. (Dunlop's *Roman Literature*, vol. iii. p. 251.)

1—10. 1. *Non, quia, Maecenas,* &c. The order of construction is as follows: *Maecenas, non, ut plerique solent, suspendis adunco naso ignotos, ut me natum libertino patre, quia nemo* Lydorum, *quidquid Lydorum incoluit Etruscos fines, est generosior te, nec quod maternus atque paternus avus fuit tibi qui olim imperitarent magnis legionibus.* "Maecenas, thou dost not, as most are wont to do, regard with a sneer persons of lowly birth, as, for instance, me the son of a freedman, because no one of the Lydians that ever settled in the Etrurian territories is of nobler origin than thou, nor because thou hast maternal and paternal ancestors, who in former days commanded powerful armies." The idea intended to be conveyed is simply this: Though of the noblest origin, O Maecenas, thou dost not, as most others do, regard high extraction as carrying with it a right to sneer at the low-born.—*Lydorum quidquid Etruscos,* &c. It was the popular belief that Etruria had been colonised from Lydia. Horace means, by the language of the text, to describe the origin of Maecenas as equalling, if not surpassing, in nobility, that of any individual in the whole Etrurian nation.—4. *Legionibus.* The term *legio* is here put, *Romano more,* for *exercitus.* —5. *Naso suspendis adunco.* This, in a literal translation, is precisely equivalent to our vulgar phrase, "to turn up the nose at one." Thus, "thou dost not, as most are wont to do, turn up thy nose at persons of lowly birth."—8. *Dum ingenuus.* "Provided he be a man of worth." There is a singular beauty in the use of the term *ingenuus* on the present occasion. By *ingenui,* among the Romans, were meant those who were born of parents that had always been free. The poet, however, here applies the epithet to a higher kind of freedom, that of the mind and of the heart; a freedom from all moral contamination, and a nobility of thought and action, in respect of which the nobly born are sometimes even the vilest of slaves.—9. *Tullî.* Servius Tullius.—*Ignobile regnum;* an allusion to the servile origin of this monarch. The idea which the poet intends to convey is this, that, before the reign of Tullius, many individuals, as meanly born as himself, had often obtained honours equally as high, and led a life equally as praiseworthy. —10. *Nullis majoribus ortos.* "Sprung from no long line of ancestors," *i. e.* of obscure birth. *Nullis* is here equivalent in spirit to *ignobilibus.*

Et vixisse probos, amplis et honoribus auctos:
Contra Laevinum, Valerî genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluris licuisse, notante
Judice, quo nosti, populo, qui stultus honores
Saepe dat indignis, et famae servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Vos facere, a vulgo longe longeque remotos?

12—17. 12. *Laevinum.* We have here an example, on the other hand, of a man descended from illustrious ancestors, but so degraded by vices as to be held in universal contempt.—*Valerî genus, unde*, &c. "A descendant of that Valerius, by whom," &c. *Unde* is here for *a quo*. The allusion is to the celebrated Valerius Poplicola, who was elected to the consulship A. U. C. 244, in the stead of Collatinus, and became the colleague of Brutus in that office. From Valerius were descended the families of the Laevini, Corvini, Messalae, Catuli, &c.—13. *Unius assis non unquam*, &c. "Has never been valued more highly than a single *as*, even when the populace themselves, with whose decision in matters of this kind thou art well acquainted, estimate his merits as the judge; the populace, who often," &c.—15. *Quo nosti.* By attraction, in imitation of the Greek idiom, for *quem nosti*, and equivalent in effect to *quem qualis judex sit nosti.* According to the poet's idea, Laevinus must be worthless enough, if the populace even think him so, since they most commonly are blinded to a person's defects of character by the brilliancy of his extraction.—17. *Qui stupet in titulis et imaginibus.* "Who are lost in stupid admiration of titles and of images;" *i. e.* of a long line of titled ancestors; an allusion to the Roman *jus imaginum.*

18—19. 18. *Vos.* The idea intended to be conveyed is this: If then the very populace themselves pay but little regard to the nobility of such a man as Laevinus, "how ought persons like thee to act, who art far, far, removed in sentiment from the vulgar herd?" The answer is not given by the poet, but may be easily supplied: They should act even as thou dost; they should disregard, not in one, but in every instance, the adventitious circumstances of birth and fortune; and they should look only to integrity, to an upright and an honest heart.—19. *Namque esto*, &c. The poet here gives a slight turn to his subject in a somewhat new direction. The connexion in the train of ideas appears to be as follows: Such then being the true principle of action, and such the light in which merit, however humble its origin, is regarded by the wise and good, let those unto whom titled ancestry is denied repine not at their condition, but remain contented with what they have. For suppose (*Namque esto*), the people should even be unjust towards a candidate of lowly birth, or a censor like Appius should eject an individual from the senate because his father had not always been free, what great harm is suffered by this? Is he not rather treated as he should be? And ought he not to have been contented with his previous lot, with the approbation of those whose good opinion was his best reward, without going on an idle chase after vain and disquieting honours?

Namque esto, populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret
Appius, ingenuo si non essem patre natus;
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum, fierique tribuno?
Invidia accrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impediit crus
Pellibus et latum demisit pectore clavum,
Audit continuo: Quis homo hic? et quo patre natus?

20—23. 20. *Decio novo.* "To a new man like Decius." The term *Decio* is here used as a species of appellative: so, in the preceding line, *Laevino* must be rendered "to a Laevinus." The allusion in the words *Decio novo* is to P. Decius Mus, (Livy, viii. 9,) who, like Cicero, was the first of his family that attained to a curule office.—*Censor Appius.* "A censor like Appius." The poet alludes to Appius Claudius Pulcher, who was censor A. U. C. 702, and ejected many individuals from the senate because they were the sons of freedmen.—22. *Vel merito.* "Deservedly would this even be done."—*In propria pelle.* "In my own skin," *i. e.* in my own proper sphere.—23. *Sed fulgente trahit*, &c. "But glory, thou wilt say, leads all men captive at the wheels of her glittering car;" an allusion, beautifully figurative, to the triumphal chariot of a conqueror. The poet supposes some one to urge, in extenuation of the conduct which he has just been condemning, the strong and mastering influence that a thirst for distinction exercises upon all men, whatever their origin or condition in life. To this he replies in the next line, *Quo tibi, Tilli,* &c. by showing how little real pleasure attends the elevation of the low-born, amid the sneers and frowns of the very populace themselves, as well as of those into whose circle they have thus intruded.

24—38. 24. *Quo tibi, Tilli.* "Of what advantage has it been to thee, Tillius." *Quo* is here the old form for *quoi*, i. e. *cui*, and *quo tibi* is equivalent to *cuinam commodo tibi fuit*, or *quid tibi profuit.*—According to the scholiast, Tillius (or, as he writes the name, Tullius) was removed from the senate by Caesar, for being a partisan of Pompey's. After the assassination of Caesar, however, he regained his senatorian rank, and was made a military tribune. He was an individual of low origin.—25. *Sumere depositum clavum.* "To resume the laticlave which had been put off by thee." The laticlave (*latus clavus*) was one of the badges of a senator.—*Tribuno.* A Graecism for *tribunum.*—26. *Privato quae minor esset.* "Which would have been less to thee, hadst thou remained in a private station;" *i. e.* which thou wouldst have escaped, hadst thou remained in the obscurity to which thou wast forced to return.—27. *Nam ut quisque insanus*, &c. "For the moment any vain and foolish man covers his leg up to the middle with the black buskins." Among the badges of senatorian rank were black buskins (here called *nigrae pelles*, literally "black skins,") reaching up to the middle of the leg, with the letter *C* in silver on the top of

Ut si qui aegrotet, quo morbo Barrus, haberi
Ut cupiat formosus; eat quacunque, puellis
Injiciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo:
Sic qui promittit, cives, Urbem sibi curae,
Imperium fore, et Italiam et delubra deorum;
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quaerere cogit.—
Tune Syri, Damae, aut Dionysî filius, audes
Dejicere e saxo cives, aut tradere Cadmo?—
At Novius collega gradu post me sedet uno:
Namque est ille, pater quod erat meus.—Hoc tibi Paullus
Et Messala videris? At hic, si plostra ducenta

the foot. Hence *calceos mutare*, "to become a senator." (Cic. *Phil.* xiii. 13.)—30. *Ut si qui aegrotet*, &c. "Just as if one labour under the same disorder that Barrus does, so as to desire to be thought a handsome man." As regards Barrus, consult note on *Serm.* I. iv. 110.—34. *Sic qui promittit*, &c.; an allusion to the form of the oath taken by the magistrates when about to enter on the duties of their office.—35. *Imperium.* "The integrity of the empire."—36. *Inhonestus.* "Dishonoured."—38. *Tune Syri, Damae*, &c. "Darest thou, the son of a Syrus, a Dama, or a Dionysius, hurl Roman citizens down from tho Tarpeian rock, or deliver them over to the executioner Cadmus?" Syrus, Dama, and Dionysius, are the names of slaves, used here as appellatives, and the meaning of the passage is, "darest thou, the son of a slave," &c. The poet supposes some individual of the people to be here addressing a tribune of the commons, who had risen from the lowest origin to that office of magistracy, by virtue of which he presided over the execution of condemned malefactors.

40—44. 40. *At Novius collega*, &c. The tribune is here supposed to answer, and to urge in his defence, that his colleague Novius is of humbler origin than himself; to which the poet replies, by demanding of him whether he fancies himself on that account a Paullus or a Messala?—*Gradu post me sedet uno.* "Sits one row behind me;" *i. e.* is inferior to me in rank. The reference is to the fourteen rows of seats set apart for the Equestrian order at the public spectacles. The tribune of the commons, to whom the poet here alludes, as well as his colleague Novius, having obtained Equestrian rank in consequence of possessing the requisite fortune, had seats, of course, among these fourteen rows. It would seem, however, that, in occupying these seats, those of better origin always preceded those who were inferior to them in this respect.—41. *Namque est ille*, &c. "For he is what my father was;" *i. e.* he is a freedman, whereas I am the son of a freedman, and consequently one degree his superior.—*Hoc tibi Paullus*, &c. "Dost thou fancy thyself, on this account, a Paullus and a Messala?" Aemilius Paullus and Messala Corvinus were two distinguished noblemen of the day, and the question here put is equivalent to this: Dost thou fancy to thyself, that,

Concurrantque foro tria funera, magna sonabit
Cornua quod vincatque tubas: saltem tenet hoc nos.—
Nunc ad me redeo, libertino patre natum,
Quem rodunt omnes libertino patre natum;
Nunc quia sim tibi, Maecenas, convictor, at olim,
Quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est, quia non, ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum,
Praesertim cautum dignos assumere prava

on this account, thou art deserving of being compared with men of the highest rank and the most ancient families?—42. ***At hic, si plostra ducenta,*** &c. The individual with whom the tribune is supposed to be engaged in argument, here replies to the excuse which the latter has advanced. Well, suppose thy colleague Novius has been advanced to office, although a freedman, did not his merits obtain this station for him? Has he not a voice loud enough to drown the noise of two hundred waggons and three funerals meeting in the forum? It is this that pleases us in the man, and therefore we have made him a tribune.—All this, it will be readily perceived, is full of the most bitter and cutting irony against poor Novius, (under which character the poet evidently alludes to some personage of the day,) since his whole merit appears to have consisted in the strength of his lungs, and the people had advanced to the tribuneship a man who was only fit to be a public crier.—43. *Tria funera.* The funerals of the Romans were always accompanied with music, and for this purpose performers of various kinds, trumpeters, corneters, flute-players, &c. were employed.—*Magna sonabit cornua*, &c. This must be rendered in such a way as to express the foolish admiration of the person who utters it. "Will send forth a mighty voice, so as to drown the notes of the horns and the trumpets."—44. *Saltem.* There is something extremely amusing in the self-importance which this *saltem* denotes.—*Tenet.* In the sense of *delectat.*

45—64. 45. *Nunc ad me redeo*, &c. The digression, from which the poet now returns, commenced at the 23d line.—46. *Rodunt.* "Carp at."—48. *Quod mihi pareret*, &c. The poet alludes to the command which he once held in the army of Brutus and Cassius. In each Roman legion there were six military tribunes, who commanded under the general each in his turn, usually month about. In battle a tribune seems to have had a charge of ten centuries, or about a thousand men.—49. ***Dissimile hoc illi est.*** "This latter case is different from the former." *Hoc* refers to his having obtained the office of military tribune; ***illi*** relates to the circumstance of his being a constant guest at the table of Maecenas (*convictor*).—*Quia non, ut forsit honorem*, &c. "Because, though any one may perhaps justly envy me the military advancement that I once enjoyed, he cannot with the same justice also envy me the possession of thy friendship, especially as thou art careful to take unto thee those alone that are worthy of it, and are far removed from the baseness of adulation." The idea here involved is this, that, however justly we may envy others the possession of what fortune bestows, we cannot with the same propriety envy them the enjoyment of what they

Ambitione procul. Felicem dicere non hoc
Me possum, casu quod te sortitus amicum;
Nulla etenim mihi te fors obtulit; optimus olim
Virgilius, post hunc Varius, dixere quid essem.
Ut veni coram, singultim pauca locutus,
Infans namque pudor prohibebat plura profari,
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed quod eram, narro: respondes, ut tuus est mos,
Pauca: abeo: et revocas nono post mense, jubesque
Esse in amicorum numero. Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum,
Non patre praeclaro, sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis
Mendosa est natura, alioqui recta, velut si
Egregio inspersos reprendas corpore naevos,
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi: purus et insons,
Ut me collaudem, si et vivo carus amicis:
Causa fuit pater his, qui macro pauper agello
Noluit in Flavî ludum me mittere, magni

obtain by their own deserts.—*Forsit.* For *forsitan.*—51. *Dignos.* Understand *amicitia tua.*—52. *Hoc.* "On this account."—55. *Varius.* Consult notes on *Serm.* I. v. 40, and *Ode* I. vi. 1.—56. *Singultim pauca locutus.* "Having stammered out a few words."—57. *Infans pudor.* "Childish bashfulness."—58. *Circumvectari.* Divided by tmesis.—59. *Satureiano caballo.* "On a Satureian steed." Satureium was a spot in the Tarentine territory, frequently alluded to by the ancient writers. It was famed for its fertility, and for its breed of horses.—*Rura.* "My fields." Equivalent to *fundos* or *agros.*—64. *Non patre praeclaro.* "Not by reason of illustrious parentage, but by purity of life and of principles."

65—75. 65 *Atqui si vitiis*, &c. The order of construction is *Atqui si mea natura est mendosa mediocribus et paucis vitiis.* *Atqui* must be here rendered, "Now."—68. *Sordes.* "Sordidness."—*Mala lustra.* "A frequenting of the haunts of impurity." *Lustra* literally denotes the dens or haunts of wild beasts, hence it is figuratively applied to the abodes of profligacy and vice.—69. *Purus et insons*, &c. The order of construction is, *Si vivo purus et insons, (ut me collaudem,) et carus amicis.* —71. *Macro pauper agello.* "Though in narrow circumstances, and the owner of a meagre farm."—72. *In Flavî ludum.* "To the school of Flavius." Flavius was a schoolmaster at Venusia, the poet's native place.—*Magni quo pueri*, &c. There is much of keen satire in the

Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,
Ibant octonis referentes Idibus aera,
Sed puerum est ausus Romam portare, docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,
In magno ut populo, si qui vidisset, avita
Ex re praeberi sumtus mihi crederet illos.

epithets *magni* and *magnis* as applied to the sons of these centurions and their parents. The *poor* parent of the bard sends his *humble* offspring to Rome, the *great* centurions send their *great* sons to the mean and petty school of the provincial pedagogue.—74. *Laevo suspensi loculos,* &c. "With their bags of counters and their ciphering tables hanging on the left arm." The term *tabula* is here applied to the table for reckoning and for performing various operations in arithmetic, used by the Roman boys and others. The computations were carried on, for the most part, by means of counters; sometimes, as with us, characters were employed. In the latter case, the table was covered with sand or dust. The more common name is *abacus.*—75. *Octonis referentes Idibus aera.* "Bringing with them, from home, calculations of interest, for a given sum, to the day of the Ides." These are *sums,* as we would call them, which the boys receive from their master to take home and work there: the *answers* they are to bring with them to school the next morning. The sums given are computations of interest: to ascertain, for example, how much a certain amount will yield within a certain time, and at a certain rate of interest. The period up to which they are to calculate is fixed, it will be perceived, for the Ides of the ensuing month; in other words, the calculations on which they are employed have reference to monthly rates of interest. This was in accordance with Roman usage, by which the interest of money was paid either on the Calends or the Ides of every month. As regards the epithet *octonis,* it may be remarked, that it is here applied to the Ides, because in every month *eight* days intervened between the Nones and them. As our language affords no corresponding epithet, we have regarded it, with the best commentators, as merely expletive, and have left it, in consequence, untranslated.

76—81. 76. *Est ausus.* The allusion is to the boldness of his parent in giving him an education, the expense of which could have but ill accorded with his narrow finances.—77. *Artes.* "Accomplishments." —*Doceat.* "Causes to be taught." Equivalent to *docendas curet.*— 79. *In magno ut populo.* "Although in the midst of a crowded populace." Amid the crowd of a large city, little attention is comparatively paid to the appearance of others. The poet, however, states that, so imposing was the attire and revenue which his good father gave him, as to excite attention even amid the dense population that crowded the streets of the Roman capital.—*Avita ex re.* "From some hereditary estate." The poet means, that he appeared to the view of men, not as the son of a freedman, but as if he had been the heir of some wealthy family.—80. *Illos.* Equivalent to *tam magnos.*—81. *Ipse mihi custos,*

Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? pudicum,
Qui primus virtutis honos, servavit ab omni
Non solum facto, verum opprobrio quoque turpi,
Nec timuit, sibi ne vitio quis verteret olim,
Si praeco parvas, aut, ut fuit ipse, coactor
Mercedes sequerer; neque ego essem questus. Ad hoc nunc
Laus illi debetur et a me gratia major.
Nil me poeniteat sanum patris hujus, eoque
Non, ut magna dolo factum negat esse suo pars,
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio. Nam si natura juberet
A certis annis aevum remeare peractum,
Atque alios legere ad fastum quoscunque parentes
Optaret sibi quisque; meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo, quod

&c. Among the Romans each youth of good family had his *paedagogus*, or slave, to accompany him to and from school, and discharge the duties of protector and private instructor. The public teachers were called *doctores* or *praeceptores*. The anxious father of Horace, however, will not trust him even with one of these, but himself accompanies his son.

85—98. 85. *Sibi ne vitio quis verteret olim.* "Lest any one might, in after-days, allege it as a reproach against him."—86. *Coactor.* Commentators are divided in relation to the employment pursued at Rome by the father of Horace. In the life of the poet which is ascribed to Suetonius, his parent is styled, according to the common reading, *exactionum coactor*, "a tax-gatherer," or "collector of imposts." Gessner, however, suggested as an emendation, *exauctionum coactor*, "an officer attendant upon sales at auction, who collected the purchase-money." This correction has been generally adopted.—87. *Parvas mercedes sequerer.* "I should come to follow an employment attended with petty gains;" *i. e.* I should be compelled to follow a mean employment, and one utterly at variance with the education I had received. —87. *Ad hoc.* "On this account."—89. *Sanum.* "As long as I am in my right senses."—*Eoque non, ut magna*, &c. "And therefore I will not seek to excuse myself as a large number do, who declare it to be owing to no fault on their part that they have not free-born and illustrious parents."—93. *Et vox et ratio.* "Both my language and sentiments."—95. *Atque alios legere ad fastum*, &c. "And to select any other parents whatever, as might suit our pride."—96. *Optaret sibi quisque*, &c. "Each one might choose for himself what parents he pleased; contented with mine, I should feel no inclination to take unto myself such as might even be graced with the fasces and the curule

Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaerenda foret res,
Atque salutandi plures: ducendus ut unus
Et comes alter, uti ne solus rusve peregreve
Exirem; plures calones atque caballi
Pascendi; ducenda petorrita. Nunc mihi curto
Ire licet mulo vel, si libet, usque Tarentum,
Mantica cui lumbos onere ulceret atque eques armos.
Objiciet nemo sordes mihi, quas tibi, Tulli,
Quum Tiburte Via praetorem quinque sequuntur
Te pueri, lasanum portantes oenophorumque.
Hoc ego commodius quam tu, praeclare senator,
Multis atque aliis vivo. Quacunque libido est,
Incedo solus; percontor, quanti olus ac far;
Fallacem circum vespertinumque pererro

chair;" *i. e.* with the badges of the highest magistracy.—98. *Sanus.* "A man of sense."

101—106. 101. *Atque salutandi plures.* "And a crowd of morning visiters must be received;" literally, "a greater number must be saluted." The allusion is to the complimentary visits paid by clients and others to the rich and powerful. These were made in the morning; and the poet's meaning is, that, as the offspring of powerful parents, he would have to receive a large number of them.—104. *Petorrita.* The *Petorritum,* which is here taken generally to denote any carriage or vehicle, was properly a Gallic carriage or waggon, and drawn by mules.—*Curto mulo.* The scholiast explains this by *mulo cauda curta,* "on my bobtailed mule." It may be very reasonably doubted, however, whether this interpretation is correct. At all events, the epithet *curto,* if such is its true meaning in the present passage, has very little, as far as regards force or felicity of expression, to recommend it. We would incline to the opinion of those who make *curto* here refer to the diminutive size of the animal in question; so that the meaning of *curto mulo* will be, "on my little mule."—106. *Mantica.* Corresponding to the modern "wallet," or "portmanteau."

107—114. 107. *Sordes.* "The sordid meanness."—108. *Tiburte Via.* The Tiburtine Way led from the Esquiline gate of the capital to the town of Tibur. The praetor is travelling along it to reach his villa at the latter place; and the meanness to which the poet alludes, is his carrying along with him certain things which will save him the expense of stopping at inns by the way.—109. *Oenophorumque.* "And a vessel for holding wine."—113. *Fallacem.* "The resort of cheating impostors." According to the scholiast, there was always a large number of impostors, fortune-tellers, astrologers, and cheats of every description collected at the Circus, who imposed upon the ignorant and unwary part of the spectators.—*Circum.* The allusion is to the Circus Maximus, situate in the eleventh region of Rome, in the valley between the Aven-

Saepe forum; adsisto divinis; inde domum me
Ad porri et ciceris refero laganique catinum.
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet; adstat echinus
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum, non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se

tine and Palatine hills.—*Vespertinumque forum.* The forum, at evening, must have been the scene of many curious adventures, as it was the common place of resort for the idlers among the lower orders. Horace esteems it one of the peculiar pleasures of his humble situation, as a private individual, that he can mingle unnoticed with the crowds of the populace, amuse himself with their various modes of diversion, and stroll wherever he pleases through the lanes and by-ways of the capital. This, one of higher rank could not do, without being noticed and insulted.—114. *Divinis.* "The fortune-tellers."

115—118. 115. *Lagani.* "Pancakes." — 116. *Pueris tribus.* Namely, a cook, a *structor*, or slave who laid the table, and brought on the viands, and a *pocillator*, or cup-bearer.—*Lapis albus.* The scholiast Acron explains this by "*mensa marmorea;*" but Fea shows very conclusively, that the reference here is to a species of marble stand, with holes cut in for the purpose of receiving drinking-cups, and other vessels of this kind, which could not stand of themselves by reason of their spherical bottoms.—117. *Pocula cum cyatho duo.* One of these cups held water, the other wine, and the *cyathus* would be used for mixing the contents of the two.—*Echinus.* This term is commonly, though erroneously, supposed to denote here a vessel in which the cups were washed. The true meaning, however, is "a salt-cellar."—118. *Guttus.* "A cruet." A small vessel, with a narrow neck, from which the liquor which it contained issued by drops, (*guttatim*,) or else in very small quantities. It was chiefly used in sacred rites, and is therefore classed here with the *patera*, or bowl for offering libations.—*Campana supellex.* "Campanian ware." The pottery of Campania was always held in high estimation.

119—120. 119. *Non sollicitus, mihi quod cras*, &c. "Disquieted by no necessity of rising early the next morning, and visiting the statue of Marsyas;" literally, "not disturbed in mind because I must rise." &c. The poet means that he has no law-suit, nor any business whatever connected with the courts, that will disturb his slumbers over night, and require his attendance early in the morning.—120. *Marsya.* A statue of Marsyas, the satyr, who contended with Apollo for the prize in music, and was flayed alive by the conqueror, stood in the Roman forum, in front of the rostra. The story of Marsyas presents a remarkable instance of well-merited punishment inflicted on reckless presumption; and as this feeling is nearly allied to, if not actually identified with, that arrogant and ungovernable spirit which formed the besetting sin of the ancient democracies, we need not wonder that, in many of the cities of antiquity, it was customary to erect a group of Apollo and Marsyas in the vicinity of their courts of justice, both to indicate the punishment which such conduct

Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor, aut ego, lecto
Aut scripto quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum
Admonuit, fugio campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique.
His me consolor victurum suavius, ac si
Quaestor avus, pater atque meus, patruusque fuisset.

merited, and to denote the omnipotence of the law.—*Qui se vultum ferre negat*, &c. The younger Novius, as the scholiast informs us, was accustomed to carry on his shameful usuries near the statue of Marsyas; and as the satyr was represented with one hand raised up, (compare Servius *ad Virg. Aen.* iv. 58,) Horace wittily supposes that this was done by him to show his aversion to such beings as Novius, and to drive them, as it were, from his presence.

122—131. 122. *Ad quartam jaceo.* "I lie a-bed until the fourth hour." The fourth hour with the Romans answered to our ten o'clock in the morning.—*Lecto aut scripto quod me*, &c. "After having read or written something, that may serve to occupy my thoughts agreeably, when in a musing mood." *Lecto* and *scripto* are ablatives, *eo* being understood. Some commentators make them verbs, and contracted forms for *lectito* and *scriptito*.—124. *Non quo fraudatis*, &c. "Not with such as the filthy Natta is, and which he has stolen from his lamps." Or more literally, "not with such as the filthy Natta is, his lamps being cheated of their oil." With *fraudatis* understand *oleo*.—*Natta.* Understand *ungitur*.—126. *Fugio campum lusumque trigonem.* "I abandon the Campus Martius, and the game of ball." The game of ball was called *pila trigonalis*, or *trigon*, when the parties who played it were placed in a triangle, (τρίγωνον,) and tossed it from one to another: he who first let it come to the ground was the loser.—127. *Pransus non avide*, &c. "Having taken a moderate dinner, sufficient to prevent my passing the day with an empty stomach." The mid-day meal of the Romans was generally very slight, after riches had increased among them, and the principal repast was the *coena*, or supper. The meaning of the poet is, that he took little food during the day, but waited until evening.—128. *Domesticus otior.* "I idle away the rest of my time at home."—130. *His me consolor victurum suavius.* "I comfort myself with the hope that I will lead a happier existence by such rules as these," &c.—131. *Quaestor.* This term is purposely used in place of either *Consul* or *Praetor*, as containing a satirical allusion to the Quaestors of the day, and to their rapacity in accumulating wealth, which characterised so many of them as frequently to render a quaestorian descent quite other than a subject of boasting.

SATIRA VII.

IN MALEDICOS ET INHUMANOS.

Proscripti Regis Rupilî pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas;

Satire VII.—A law-suit is here mentioned for the purpose of introducing a very indifferent witticism of one of the litigants. The case was pleaded before Marcus Brutus, who at the time was Governor of Asia Minor, and was making a progress through his province for the purpose of distributing justice. The parties being named Persius and Rupilius *Rex*, the former, during the hearing of the cause, asked Brutus, why, as it was the practice of his family to destroy kings, he did not cut the throat of his opponent? "A miserable clench," says Dryden, "in my opinion, for Horace to record. I have heard honest Mr. Swan make many a better, and yet have had the grace to hold my countenance." At this distance of time the story has certainly lost all its zest; but the faces and gestures of the parties, and the impudence of addressing this piece of folly to such a man as Brutus, may have diverted the audience, and made an impression on Horace, who was perhaps present, as he at that time followed the fortunes of the conspirator. (Dunlop's *Roman Literature*, vol. iii. p. 251.)

1—5. 1. *Proscripti Regis Rupilî*, &c. "In what way the mongrel Persius took vengeance on the filth and venom of outlawed Rupilius, surnamed the King, is known, I imagine, to every blear-eyed person and barber about town." According to the scholiast, P. Rupilius Rex was a native of Praeneste, who, having been proscribed by Octavianus, (Augustus,) then a triumvir, fled to the army of Brutus, and became a fellow-soldier of the poet. Jealous, however, of the military advancement which the latter had obtained, Rupilius reproached him with the meanness of his origin, and Horace therefore retaliates in the present Satire.—2. *Hybrida.* The term *hybrida* properly denotes a creature begotten between animals of different species; when applied to human beings, among the Romans, it designated a person whose parents were of different countries, or one of whose parents was a slave. In the present instance, Persius is called *hybrida*, because his father was a Greek and his mother a Roman.—3. *Lippis.* The disorder of the eyes termed *lippitudo* appears to have been very common at Rome. The offices of the physicians, therefore, would always contain many patients labouring under this complaint, and who, while waiting for their turn to come under the hands of the practitioner, would amuse themselves, of course, with the news and gossip of the day.—4. *Permagna negotia habebat.* "Was carrying on very extensive monied transactions." The allusion is here, not to trade, as the scholiast and many commentators pretend, but to the loaning of money.—5. *Clazomenis.* Clazomenae was a city of Asia Minor, in the region of Ionia. It lay to the west of Smyrna, on

Durus homo, atque odio qui posset vincere Regem,
Confidens, tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit: (hoc etenim sunt omnes jure molesti,
Quo fortes, quibus adversum bellum incidit: inter
Hectora Priamiden, animosum atque inter Achillem
Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam nisi quod virtus in utroque

the Sinus Smyrnaeus, and, on account of its advantageous situation for commerce, received many favours from Alexander the Great, and subsequently from the Romans.

6—8. 6. *Durus homo*, &c. "A fellow of harsh and stubborn temper, and who in insolent importunity could surpass even the King." As regards the peculiar meaning of *odium* in this passage, compare Ruhnken, *ad Terent. Phorm.* v. vi. 9; Ernesti, *Clav. Cic. s. v.*—7. *Adeo sermonis amari*, &c. "Of so bitter a tongue, as far to outstrip the Sisennae, the Barri." The terms *Sisennas* and *Barros* are here taken as appellatives, and the reference is to persons in general, as infamous for the virulence of their defamatory railings as Sisenna and Barrus. With regard to the latter of these two individuals, consult note on *Serm.* I. iv. 110. Dacier thinks that the other is the same with Cornelius Sisenna, of whom Dio Cassius (liv. 27) relates a very discreditable anecdote.—8. *Equis praecurreret albis.* A proverbial form of expression, and equivalent to *longe superaret.* Various explanations are assigned for this peculiar mode of speech, the most common of which is, that white horses were thought by the ancients to be the swiftest. Compare Erasmus: (*Chil.* 1. *cent.* 4. 21. p. 138. *ed. Steph.*) "*Ubi quem aliis quapiam in re longe superiorem significabant, longoque anteire intervallo, eum albis equis praecedere dicebant; vel, quod antiquitus equi albi meliores haberentur; vel, quod victores in triumpho albis equis vectari soleant; vel, quod albi equi fortunatiores et auspicatiores esse credantur, ut ad equestre certamen referamus metaphoram.*"

9—17. 9. *Postquam nihil inter utrumque convenit.* "When no reconciliation could be effected between them." Or, more literally, "after nothing was agreed upon between the two."—10. *Hoc etenim sunt omnes*, &c. "For all, between whom adverse war breaks out, are, by this fixed law of our nature, troublesome to one another in proportion as they are valiant."—12. *Hectora Priamiden*, &c. The comparison here drawn is extremely amusing, and is intended to give an air of seriousness and importance to this mighty combat. It is death alone, observes the poet, that can terminate the differences between brave men such as Hector and Achilles, Persius and Rupilius. Whereas, if two faint-hearted men engage, or two persons not equally matched in courage and in strength, one of them is always sure to give up.—13. *Ira fuit capitalis*, &c. The order of construction is, *fuit* tam *capitalis ira ut ultima mors* solum *divideret* illos. "There was so deadly a feud, that the utter destruction of one of the two could alone terminate their

Summa fuit; duo si discordia vexet inertes,
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior, ultro
Muneribus missis:) Bruto Praetore tenente
Ditem Asiam, Rupilî et Persî par pugnat, uti non
Compositi melius cum Bitho Bacchius. In jus
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu: laudat Brutum laudatque cohortem;
Solem Asiae Brutum appellat, stellasque salubres
Appellat comites, excepto Rege; canem illum,
Invisum agricolis sidus, venisse: ruebat,

difference;" literally, "could alone separate them."—15. *Duo si discordia vexet inertes.* "Whereas, if discord set two faint-hearted men in action."—16. *Diomedi cum Lycio Glauco;* alluding to the exchange of armour between Glaucus and Diomede.—17. *Pigrior.* "The weaker of the two."

18—19. 18. *Bruto Praetore tenente*, &c. Brutus was Praetor when he took part in the assassination of Julius Caesar. Asia formed, in fact, a proconsular province; that is, its governor was to be a man of consular rank. In the confusion, however, which succeeded the death of Caesar, this rule, with many others of a similar nature, was not of course accurately complied with; and the Roman senate, who, amid all their weakness and timidity, still felt convinced that their only hope of restoring the republic rested with Brutus, exerted themselves to strengthen his hands by provincial appointments. He received, therefore, first, the government of Crete, as Propraetor, afterwards that of Macedonia, and, A. U. C. 711, the province of Asia, a part of which, however, he had first to reduce to his authority by force of arms. It is evident, therefore, that Horace uses the term *Praetore*, in the text, in the sense of "Governor;" (*Propraetore* would have been unmanageable in verse;) and with the more propriety in the present instance, as Brutus never had obtained a higher rank in the republic than the Praetorian. —19. *Rupilî et Persî par pugnat.* "The pair, Rupilius and Persius, enter the lists." Our idiom rejects the genitive ("the pair of Rupilius and Persius,") which in the original conveys an air of peculiar elegance to the clause, being based upon the expression *par gladiatorum.*—*Uti non compositi melius cum Bitho Bacchius.* "With so much spirit, that the gladiators Bacchius and Bithus were not more equally matched."

21—26. 21. *Acres.* "Eager to bring their cause to a hearing."—*Magnum spectaculum uterque.* "Each a very diverting spectacle."—22. *Ridétur ab omni conventu.* "He is laughed at by the whole assembly." *Conventus* here included all who were present at the hearing of the case.—23. *Cohortem.* "His retinue."—24. *Solem Asiae.* As illuming the whole province of Asia by the splendour of his authority and name.—25. *Canem illum, invisum agricolis*, &c. "That Rupilius had come like that hound, the star hateful to the husbandmen:" the allusion

Flumen ut hibernum, fertur quo rara securis.
Tum Praenestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui saepe viator
Cessisset, magna compellans voce cucullum.
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: *Per magnos, Brute, deos te*
Oro, qui reges consuesti tollere; cur non
Hunc Regem jugulas? operum hoc, mihi crede, tuorum est.

is to the dog-star. Consult note on *Ode* I. xvii. 17.—26. *Ruebat, flumen ut hibernum*, &c. "He poured along, as a wintry flood is wont, in places whither the axe of the woodman seldom comes." Persius, choking with rage while he pours forth his torrent of angry invective against Rupilius, is compared to a stream swollen by the winter rains, and choked in its course by the thick underwood, and other impediments of the kind which it encounters.

28—30. 28. *Tum Praenestinus salso*, &c. "Then the native of Praeneste, like a stubborn and unconquered vine-dresser, to whom the passenger had often been obliged to yield, when calling him cuckoo with roaring voice, retorts upon his opponent, as he flowed along in this cutting and copious style, invectives drawn as it were from the vulgar raillery of the vineyard itself." The vines in Italy were trimmed and pruned early in the spring. If any vine-dresser, therefore, attended to this branch of his duties late in the season, (the period when the cuckoo begins to put forth his note,) he was sure of encountering the raillery of passengers for his indolence and loss of time; and it was customary with them, in allusion to the lateness of the season, in which his labours had only just commenced, to salute his ears with the cry of *cucullus* ("Cuckoo;" *i. e.* in the vulgar dialect of our own days, "lazy lubber.") On this a fierce war of invective and abuse invariably ensued, and the more extensive vocabulary of the vine-dressers generally ensured them the victory. Horace compares Rupilins therefore to a vine-dresser who had been in many such conflicts, and had always come off conqueror; in other words, he pays a high compliment to his unrivalled powers of abuse. — 29. *Arbusto.* The Italian vines were trained along trees. Hence the use of *arbustum* to denote a vineyard.—30. *Vindemiator.* This term properly denotes one who gathers the grapes for the vintage. It is here used, however, in the sense of *putator*. In metrical reading, *vindemiator* must be pronounced *vindemyātor*.

32—35. 32. *Graecus.* Compare note on verse 2.—*Italo aceto.* The invectives and abuse uttered by Rupilius, are here designated by the appellation of "Italian vinegar."—34. *Qui reges consuesti tollere.* Brutus had aided in slaying Caesar only, but Junius Brutus, one of his ancestors, had driven Tarquin from Rome. Persius, however, was not, we may well suppose, very deeply read in Roman history, and he therefore ludicrously confounds the two, making the individual whom he addresses to have removed out of the way both Caesar and Tarquin!—35. *Operum hoc, mihi crede, tuorum est.* "This is one, believe me, of the deeds that

SATIRA VIII.

IN SUPERSTITIOSOS ET VENEFICAS.

Olim truncus eram ficulnus, inutile lignum,
Quum faber, incertus scamnum faceretne Priapum,
Maluit esse deum. Deus inde ego, furum aviumque
Maxima formido: nam fures dextra coërcet
Obscoenoque ruber porrectus ab inguine palus.
Ast importunas volucres in vertice arundo
Terret fixa, vetatque novis considere in hortis.
Huc prius angustis ejecta cadavera cellis
Conservus vili portanda locabat in arca.

peculiarly belong to thee;" *i. e.* this, trust me, is a work for thee alone, the hereditary foe of kings, to accomplish. We may either understand *unum* after *operum tuorum*, or, which is far preferable, make the genitive here an imitation at once of the Greek idiom.

Satire VIII.—The design of this Satire is to ridicule the superstitions of the Romans. Priapus is introduced describing the incantations performed by Canidia, in a garden on the Esquiline Hill, which he protected from thieves. But he could not guard it from the intrusion of Canidia and a sister hag, who resorted there for the celebration of their unhallowed rites.

1—11. 1. *Inutile lignum.* The wood of the fig-tree was very little used on account of its brittleness. Hence the Greek proverb, ἀνὴρ σύκινος, "A fig-tree man," to denote one that is of little firmness or real value. —2. *Incertus scamnum faceretne Priapum.* Horace here represents the carpenter (*faber* lignarius) as at a loss whether to make a bench or a Priapus out of the wood in question. This of course is a mere witticism on the part of the poet, at the expense of the strange deity to whom he alludes.—3. *Furum aviumque maxima formido.* A wooden figure of Priapus was generally set up in gardens and orchards. He was usually represented with a crown of reeds or of garden herbs, and holding in his right hand a wooden club, or else scythe, whilst his body terminated in a shapeless trunk. The Roman poets appear, in general, to have entertained little, if any, respect for him; and with the vulgar he degenerated into a mere scare-crow, whose only employment seemed to be to drive away the birds and thieves.—4. *Dextra;* alluding to the club, or scythe, with which his right hand was armed.—6. *Arundo.* Referring to his crown of reeds, the rattling of which served to terrify the birds.—7. *Novis hortis.* By the "new gardens" are here meant those of Maecenas on the Esquiline Hill, which were laid out on what had been previously a common burying-place for the lower orders, for slaves, and for ruined spendthrifts.—8. *Prius.* Before the gardens of Maecenas were laid out. *Angustis ejecta cellis.* "Tossed out of their narrow cells." The term *ejecta* forcibly denotes the unfeeling manner in which the corpses of slaves were disposed of. By *cellis* are meant their little cells or dormitories.— 9. *Conservus.* Compare the remark of Acron: "*Conservi locabant et*

Hoc miserae plebi stabat commune sepulcrum,
Pantolabo scurrae Nomentanoque nepoti.
Mille pedes in fronte, trecentos cippus in agrum
Hic dabat; heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus, atque
Aggere in aprico spatiari, qua modo tristes
Albis informem spectabant ossibus agrum,
Quum mihi non tantum furesque feraeque, suëtae
Hunc vexare locum, curae sunt atque labori,
Quantum carminibus quae versant atque venenis
Humanos animos. Has nullo perdere possum

sepeliebant alios servos."—*Vili in arca.* The dead bodies of slaves and of the poor were thrown into boxes or coffins roughly made, and thus carried forth for interment. The corpses of the higher orders and the wealthy were conveyed on litters (*lecticae*) to the funeral pile.—10. *Commune sepulcrum.* "A common burying-place."—11. *Pantolabo scurrae Nomentanoque nepoti.* "For such beings as the buffoon Pantolabus and the spendthrift Nomentanus." Both Pantolabus and Nomentanus were still alive, as appears from *Serm.* II. i. 19; and the poet with cutting satire, makes their names grace, as appellatives, two entire classes of men. As regards Pantolabus, the scholiast tells us his true name was Mallius Verna, and that he received the appellation of Pantolabus from his habit of indiscriminate borrowing. With respect to Nomentanus, consult note on *Serm.* I. i. 101.

12—19. 12. *Mille pedes in fronte,* &c. "Here a small stone pillar marked out for it a thousand feet of ground in front, three hundred towards the fields; (with the injunction added) that this place of burial should not descend to the heirs of the estate." It was the custom, when ground was set apart by any individual, as in the present instance, for a place of interment, to erect upon it a small square pillar of stone, with an inscription on it, designating the limits of the piece of land to be appropriated for this purpose, and declaring that it never was to return to the heirs of the estate. The *cippus* alluded to in the text marked out a thousand feet for the breadth, (*in fronte, i. e.* along the road,) and three hundred for the depth; (*in agrum, i. e.* extending inward towards the fields;) and it had also the common injunction respecting the land's not descending to the heirs of the estate.—15. *Aggere in aprico.* "On an open terrace."—*Modo.* "A short time ago."—*Tristes.* Referring to the passers by, and the feelings that came upon them as this place of interment met their view.—17. *Quum.* "While, in the mean time." *Quum* is here equivalent to *cum interea,* and Priapus alludes to the period which has intervened between the first formation of the gardens and the present moment in which he is represented as speaking. *Ferae.* "Birds of prey." They are called *Esquilinae alites* in *Epode* v. 100.—*Suëtae;* equivalent to *quae solebant.*—19. *Quantum;* understand *veneficae sunt.* —*Carminibus quae versant,* &c. "Who turn people's brains by their incantations and drugs."

Nec prohibere modo, simul ac vaga Luna decorum
Protulit os, quin ossa legant herbasque nocentes.
Vidi egomet nigra succinctam vadere palla
Canidiam, pedibus nudis, passoque capillo,
Cum Sagana majore ululantem. Pallor utrasque
Fecerat horrendas adspectu. Scalpere terram
Unguibus, et pullam divellere mordicus agnam
Coeperunt: cruor in fossam confusus, ut inde
Manes elicerent, animas responsa daturas.
Lanea et effigies erat, altera cerea; major
Lanea, quae poenis compesceret inferiorem.
Cerea suppliciter stabat, servilibus ut quae
Jam peritura modis. Hecaten vocat altera, saevam
Altera Tisiphonen: serpentes atque videres

21—29. 21. *Vaga Luna.* The epithet *vaga*, "wandering," is merely applied to the moon in allusion to her course through the heavens. —23. *Nigra succinctam palla.* "With her sable robe tucked up."—25. *Cum Sagana majore.* "With the elder Sagana." The scholiast makes this Sagana to have been a freedwoman of Pomponius, a Roman senator proscribed by the triumvirate, and to have had a sister younger than herself; whence the epithet *major* (sc. *natu*) here applied to her. Döring thinks that Sagana may have been termed *major* by Horace, as being older than Canidia.—26. *Scalpere terram unguibus*, &c. The witches are here represented as digging a trench with their nails, and tearing the victim in pieces with their teeth. This, of course, is invented by the poet, in order to give a more ridiculous appearance to the whole scene.—27. *Pullam agnam.* Black victims were always offered to the gods of the lower world.—28. *Inde.* This may either refer to the trench or the blood. The latter appears to us more correct, and *inde* will therefore be equivalent to *hac re*, "by means of this." Nothing was supposed to be more delicious to the souls of the departed than blood. They would not foretell any future events, nor answer any questions, until they had tasted of it.—29. *Manes.* The *Dei Manes* of course are meant.

30—39. 30. *Lanea et effigies erat*, &c. There were two images, one of larger size and made of wool, the other smaller and composed of wax. The former represented Canidia, the latter the intended victim of the charm, and this one stood in a suppliant posture before the other, as about to receive some signal punishment. The general rule in magic rites seems to have been, to make the images of those who were to be benefited of wool, and to employ wax in the case of those who were to be operated upon. The wool was deemed invulnerable, whereas the wax was either pierced with needles, or was made to melt away in magic fires.—31. *Quae poenis compesceret inferiorem.* "Which was to keep the smaller one within bounds by certain punishments;" *i. e.* was to keep the individual, whom the image represented, from wandering in his affections, by the infliction of certain severe punishments.—32. *Servilibus modis.*

Infernas errare canes, Lunamque rubentem,
Ne foret his testis, post magna latere sepulcra.
Mentior at si quid, merdis caput inquiner albis
Corvorum, atque in me veniat mictum atque cacatum
Julius, et fragilis Pediatia, furque Voranus.
Singula quid memorem? quo pacto alterna loquentes
Umbrae cum Sagana resonarent triste et acutum?
Utque lupi barbam variae cum dente colubrae
Abdiderint furtim terris, et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum?
Nam, displosa sonat quantum vesica, pepedi
Diffissa nate ficus: at illae currere in urbem.
Canidiae dentes, altum Saganae caliendrum
Excidere, atque herbas, atque incantata lacertis
Vincula, cum magno risuque jocoque videres.

SATIRA IX.

IN IMPUDENTES ET INEPTOS PARASITASTROS.

Ibam forte Via Sacra, sicut meus est mos,
Nescio quid meditans nugarum, totus in illis:

"Like a slave," *i. e.* by the severest inflictions of suffering.—35. *Lunam rubentem.* "The bright moon."—36. *Magna sepulcra.* "The high-raised graves." Referring to the earth piled up in the form of a mound on some of the graves.—39. *Julius, et fragilis Pediatia*, &c. The poet seizes the present opportunity of lashing some of the abandoned characters of the day. The first of these, Julius, was a man of infamous morals; the second was not more pure; and, to mark his extreme corruption, a female name is given him, his true one having been Pediatius.

41—48. 41. *Umbrae.* The manes evoked by the incantations of the sorceress.—*Resonarent triste et acutum.* The spirits of the dead are here represented, in accordance with the popular belief, as uttering a plaintive and shrill sound when speaking.—42. *Lupi barbam.* Pliny (*Hist. Nat.* xxviii. 10) informs us, that the snout of a wolf (*rostrum lupi*) was thought to possess the greatest virtue in repelling enchantments, and was therefore fixed up over the doors of farm-houses. The modern belief respecting the efficacy of the horse-shoe is akin to this. On the present occasion, the hags bury a wolf's beard, in order to guard their own enchantments against any counter charm.—43. *Cerea.* To be pronounced, in metrical reading, *cer-ya.* Compare *Serm.* II. ii. 21, where a similar contraction occurs in the word *ostrea.*—47. *Ficus.* "I, being made of the wood of a fig-tree." The wood of which his image was made, not being

Accurrit quidam notus mihi nomine tantum,
Arreptaque manu, *Quid agis, dulcissime rerum?*—
Suaviter, ut nunc est, inquam, *et cupio omnia quae vis.*
Quum assectaretur, *Num quid vis?* occupo: at ille,
Noris nos, inquit; *docti sumus.* Hic ego, *Pluris*
Hoc, inquam, *mihi eris.* Misere discedere quaerens,
Ire modo ocius, interdum consistere, in aurem
Dicere nescio quid puero; quum sudor ad imos

perfectly dry, was split by the heat, and the noise produced by this scared away the witches.—48. *Canidiae dentes*, &c. A laughable scene ensues. In the hurried flight of the two hags, Canidia's false teeth drop out, and Sagana loses her wig.—*Altum caliendrum.* The *caliendrum* was a kind of wig or cap of false hair.

Satire IX.—Horace describes the unavailing efforts which he employs to get rid of an importunate fellow—a fop and poetaster, who tires and overwhelms him with his loquacity. Sometimes he stops short, and then walks fast; but all his endeavours are vain to shake off the intruder. A few of the touches of this finished portrait, which is surpassed by none in delicacy of colouring and accuracy of delineation, have been taken from the Characters of Theophrastus.

1—10. 1. *Ibum forte Via Sacra.* "I chanced to be strolling along the Sacred Way."—2. *Nescio quid meditans nugarum.* "Musing on some trifle or other."—4. *Quid agis, dulcissime rerum?* "My dearest of friends in the whole world, how goes it?"—5. *Suaviter, ut nunc est*, &c. "Pretty well at present, I reply, and thou hast my best wishes for thy welfare." The expression *cupio omnia quae vis*, (literally, "I desire all things to come to pass as thou wishest,") was a form employed in taking leave of a person. Hence it is used by the poet on the present occasion, in turning away from the individual who accosts him.—6. *Num quid vis? occupo.* "Dost thou want anything of me? I ask; before he has time to begin a regular conversation." The phrase *num quid vis?* was another customary mode of taking leave, and is of frequent occurrence in the comic writers. According to Donatus, it was used among the Romans, in order that they might not seem to take their leave too abruptly. Our modern phrase, "hast thou anything farther with me?" is precisely analogous.—*Occupo.* The peculiar force of this verb, in the present instance, must be noted. The poet means, that he gets the start of the troublesome individual with whom he has come in contact, and proceeds to bid him good bye before the latter has time to make a regular onset, and commence talking to him.—7. *Noris nos, inquit; docti sumus.* "Yes, replies he, I want thee to become acquainted with me; I am a man of letters." Complete the ellipsis as follows, *velim ut nos noris.*—8. *Hoc.* "On this account."—*Misere discedere quaerens.* "Wanting sadly to get away from him."—9. *Ire.* The historical infinitive, as it is termed, used in the sense of the imperfect, *ibam.* So also *dicere* for *dicebam.*—10. *Puero.* The "servant boy" who accompanied him.

Manaret talos. O te, Bolane, cerebri
Felicem! aiebam tacitus, quum quidlibet ille
Garriret, vicos, urbem laudaret. Ut illi
Nil respondebam, *Misere cupis*, inquit, *abire*,
Jamdudum video, sed nil agis, usque tenebo,
Persequar. Hinc quo nunc iter est tibi?—*Nil opus est te*
Circumagi; quendam volo visere non tibi notum;
Trans Tiberim longe cubat is, prope Caesaris hortos.—
Nil habeo quod agam, et non sum piger; usque sequar te.—
Demitto auriculas ut iniquae mentis asellus,
Quum gravius dorso subiit onus. Incipit ille:
Si bene me novi, non Viscum pluris amicum,
Non Varium facies; nam quis me scribere plures
Aut citius possit versus? quis membra movere
Mollius? invideat quod et Hermogenes, ego canto.
Interpellandi locus hic erat.—*Est tibi mater?*

11—21. 11. *O te, Bolane*, &c. "Ah! Bolanus, murmured I to myself, happy in thy irritable temper!" According to the scholiast, the individual here alluded to was a man of irritable and fiery temper, who had a summary mode of getting rid of such acquaintances, by telling them to their faces what he thought of them.—15. *Sed nil agis, usque tenebo.* "But it is all in vain. I am determined to stick close by thee." This is meant for a *bon mot* by the poet's persecutor.—16. *Persequar.* "I will follow thee wherever thou goest." The true meaning of this verb, however, is best expressed by the vulgar phrase, "I will follow thee through thick and thin."—*Hinc quo nunc iter est tibi?* "Whither does thy route lie now from this quarter?"—18. *Cubat.* "He is confined to his bed."—*Caesaris hortos.* The reference is to the gardens of Julius Caesar, which he left by his will to the Roman people. (Sueton. *Vit. Caes.* 83.) They were situate on the right bank of the Tiber.—19. *Piger.* "In a lazy mood."—*Usque sequar te.* "I will accompany thee as far."—20. *Ut iniquae mentis asellus.* "Like a surly young ass."—21. *Quum gravius dorso subiit onus.* The construction is, *quum subiit* (i. e. *iit sub*) *gravius onus dorso.* "When a heavier load than ordinary is put upon his back:" literally, "When he goes under a heavier load than ordinary with his back."

22—28. 22. *Viscum.* There were two brothers named Viscus, of senatorian rank, and sons of Vibius Viscus a Roman knight, who stood high in favour with Augustus. They were both distinguished by their literary talents, and both are named by Horace in the 10th Satire of this Book, among those persons whose good opinion was to him a source of gratification. From the present passage it would appear, that, at this time, he was particularly intimate with one of the two.—24. *Quis membra movere mollius?* &c. "Who can dance more gracefully? My singing too, even Hermogenes would envy." Consult note on *Serm.* I. vi. 1.

Cognati, queis te salvo est opus?—Haud mihi quisquam;
Omnes composui.—Felices! Nunc ego resto;
Confice, namque instat fatum mihi triste, Sabella
Quod puero cecinit, mota divina anus urna:
"Hunc neque dira venena nec hosticus auferet ensis,
"Nec laterum dolor aut tussis nec tarda podagra;
"Garrulus hunc quando consumet cunque; loquaces,
"Si sapiat, vitet, simul atque adoleverit aetas."
Ventum erat ad Vestae, quarta jam parte diei
Praeterita, et casu tunc respondere vadato

—26. *Interpellandi locus hic erat.* "An opportunity here offered itself for interrupting him." The poor bard, driven to despair by the garrulity of his new acquaintance, and finding it impossible to shake him off, seeks some little relief under his misery by endeavouring to change the conversation, and introduce the subject of his neighbour's extraction. He asks him, therefore, if he has a mother living? if he has any relations who are interested in his welfare?"—27. *Queis te salvo est opus?* "Who are interested in thy welfare?" *i. e.* who are wrapped up in the safety and preservation of so valuable a man as thou. The poet, driven to extremities, indulges in a sneer at his persecutor; but the armour of the other is proof against the blow.—28. *Omnes composui.* "I have laid them all at rest;" *i. e.* I have buried them all. The talkative fellow wishes to intimate to Horace, how able he is to serve the bard as well as all other friends, from the circumstance of his being free from the claims of any relatives on his time and attention.—*Felices!* From this to *aetas*, in the 34th line, inclusive, is supposed to be spoken *aside* by the poet. Nothing can be more amusing than to picture to ourselves the poor bard, moving along with drooping head, and revolving in mind his gloomy destiny. The prediction, of course, to which he alludes, is a mere fiction, and got up expressly for the occasion.

29—37. 29. *Sabella.* Consult notes on *Epode* xvii. 28. and *Ode* III. vi. 38.—30. *Mota divina anus urna.* "After the old creature had divined my destinies by shaking her magic urn." The divination here alluded to was performed in the following manner: A number of letters and entire words were thrown into an urn, and shaken together. When they were all well mixed, they were thrown out, and, from the arrangement thus brought about by chance, the witch formed her answer respecting the future fortunes of the person that consulted her.—31. *Hunc.* Referring to the boy Horace.—*Nec hosticus auferet ensis.* The poet escaped from the battle-field. (*Ode* II. vii. 10.)—32. *Laterum dolor.* "Pleurisy."—33. *Quando consumet cunque.* A tmesis for *quandocunque consumet.* "Shall one day or other make away with."—35. *Ventum erat ad Vestae.* Understand *templum.* This temple would seem to have stood between the *Via Nova* and that continuation or branch of the *Via Sacra* which issued from the western angle of the Forum.—36. *Et casu tunc respondere vadato debebat.* "And it so happened, that he had to answer in court to a person who had held him to bail." *Vadari aliquem* is to compel any one to give bail for his

Debebat: quod ni fecisset, perdere litem.
Si me amas, inquit, *paulum hic ades.—Inteream, si*
Aut valeo stare, aut novi civilia jura;
Et propero quo scis.—Dubius sum quid faciam, inquit;
Tene relinquam an rem.—Me, sodes.—Non faciam, ille,
Et praecedere coepit. Ego, ut contendere durum est
Cum victore, sequor.—*Maecenas quomodo tecum?*
Hic repetit.—*Paucorum hominum et mentis bene sanae;*

appearance in court on a certain day. Hence *vadatus*, the participle of this deponent, becomes equivalent, as in the present case, to *petitor*, or plaintiff.—With regard to the time of day mentioned by the poet (*quarta jam parte diei praeterita*) it may be remarked, that as the Roman day was divided into twelve hours, the fourth part of the day would correspond to the third hour, or nine o'clock in the morning with us. At this hour the courts of law opened, according to Martial; ("*exercet raucos tertia causidicos.*" *Epig.* iv. 8;) and the companion of Horace, therefore, when he reached the temple of Vesta, was after the time when he ought to have been present in court.—37. *Quod ni fecisset, perdere litem.* "And if he did not do this, he would lose his cause." *Perdere* is governed by *debebat* understood. According to the rule of the Roman law, if the defendant was not in court when the case came on, he was said *deserere vadimonium*, and the praetor put the plaintiff in possession of his effects. The present case, however, would seem to have been one in which the defendant had bound himself to pay a certain sum, equal to the amount in controversy, if he forfeited his recognizance. As he did not appear at the time stipulated, judgment went against him by default; and hence a new action arises on the recognizance. To compel his attendance at this new suit, the plaintiff goes in quest of him, and, on finding, drags him to court. Compare note on verse 76.

38—44. 38. *Si me amas.* This must not be read *si m'amas*, but *si mĕ amas:* in other words, the long vowel in *me* parts with one of its short component vowels before the initial vowel of *amas*, and retains the other.—*Paulum hic ades.* "Help me here a little." *Adesse*, in the legal phraseology of the Romans, was equivalent to *patrocinari.* It is here used in this sense.—39. *Stare.* This term, like *adesse* in the preceding line, is used here in a legal sense, and is equivalent to *advocati partes sustinere.* Hence the reply made by Horace is as follows: "May I die, if I am either able to act the part of an advocate, or have any acquaintance whatever with the laws of the state."—*Novi.* The peculiar propriety of this term on the present occasion is worthy of notice. *Noscere* is to be acquainted with anything as an object of perception; and the poet therefore wishes to convey the idea, that he is so great a stranger to the laws as not to know even their very form and language.—41. *Rem.* "My suit."—*Me, sodes.* "Me, I beg." *Sodes* is contracted for *si audes.*—42. *Ut.* In the sense of *siquidem* or *quandoquidem.* "Since."—43. *Maecenas quomodo tecum?* "How is Maecenas with thee?" *i. e.* on what footing art thou with Maecenas?—44. *Hic repetit.* "He here resumes." The troublesome fellow now begins to unfold the motive which had prompted him to hang so long on the

Nemo dexterius fortuna est usus.—Haberes
Magnum adjutorem, posset qui ferre secundas,
Hunc hominem velles si tradere; dispeream, ni
Summosses omnes.—Non isto vivitur illic,
Quo tu rere, modo; domus hac nec purior ulla est,
Nec magis his aliena malis; nil mî officit, inquam,
Ditior hic aut est quia doctior; est locus uni
Cuique suus.—Magnum narras, vix credibile.—Atqui
Sic habet.—Accendis, quare cupiam magis illi
Proximus esse.—Velis tantummodo; quae tua virtus,
Expugnabis, et est qui vinci possit, eoque
Difficiles aditus primos habet.—Haud mihi deero;

skirts of the poor bard; the desire, namely, of an introduction through him to Maecenas.—*Paucorum hominum et mentis bene sanae*, &c. "He is one that has but few intimates, and in this he shows his good sense. No man has made a happier use of the favours of fortune." The poet, easily divining the object of his persecutor, does not give a direct answer to his question, but puts him off with such a reply as may crush at once all his hopes. The idea intended to be conveyed by the expression *Nemo dexterius fortuna est usus*, is simply this, that Maecenas enjoys the gifts of fortune with moderation, and as they should be enjoyed; and that his abode is neither the dwelling of parasites and flatterers on the one hand, nor of the mere tools and instruments of pleasure on the other.

46—64. 46. *Posset qui ferre secundas.* "One who could play the second part." Understand *partes.* The allusion is a figurative one to the practice of the ancient Greek stage.—47. *Hunc hominem.* Pointing to himself.—*Tradere.* "Introduce."—*Dispeream, ni summosses omnes.* "May I be utterly undone, if thou wouldst not supplant in a moment every rival." The pluperfect *summosses* (for *summovisses*) carries with it here the idea of rapid performance.—48. *Non isto vivitur illic*, &c. "We do not live there in the way that thou supposest." *Isto* marks strong contempt. The poet finding his antagonist determined not to take a hint, however broad it may be, now deals openly and plainly with him.—49. *Domus hac nec purior ulla est*, &c. "No house is marked by more purity of principle than this, nor is freer from these evils." By *mala* are here meant jealousies and rivalships, with their attendant evils.—50. *Nil mî officit inquam.* "It gives me, I tell thee, no umbrage."—52. *Atqui sic habet.* "And yet it is even as I say."—53. *Illi*; alluding to Maecenas.—54. *Velis tantummodo; quae tua virtus*, &c. Bitter irony. "Thou hast only to entertain the wish: such is thy merit, thou wilt carry everything before thee." The ellipsis in *quae tua virtus* must be applied as follows: *ea virtute, quae tua virtus est.*—55. *Eoque.* "And for that very reason;" *i. e.* and because he is well aware of his own yielding temper. An amusing piece of irony, and well calculated to provoke a smile from Maecenas, when the passage met his view.—56. *Haud mihi deero*, &c. A laughable picture. The

Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quaeram;
Occurram in triviis, deducam. Nil sine magno
Vita labore dedit mortalibus.—Haec dum agit, ecce,
Fuscus Aristius occurrit, mihi carus et illum
Qui pulchre nosset. Consistimus. Unde venis? et,
Quo tendis? rogat et respondet. Vellere coepi,
Et prensare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus
Ridens dissimulare. Meum jecur urere bilis.—
Certe nescio quid secreto velle loqui te
Aiebas mecum.—Memini bene, sed meliori
Tempore dicam; hodie tricesima sabbata; vin' tu
Curtis Judaeis oppedere?—Nulla mihi, inquam,
Relligio est.—At mî; sum paulo infirmior, unus
Multorum; ignosces, alias loquar.—Hunccine solem

garrulous man, completely misconstruing the poet's ironical advice, already, in imagination, triumphs over every obstacle, and makes his way like a conqueror.—58. *Tempora quaeram.* "I will watch my opportunities."—59. *Triviis. Trivium* properly denotes a spot where three roads meet (τρίοδος); here, however, it is taken in a general sense, for any place of public resort.—*Deducam.* "I will escort him home." This was regarded as a mark of honour, and was always paid to distinguished individuals.—61. *Fuscus Aristius.* The same to whom the 22d Ode of the Ist Book, and the 10th Epistle of the Ist Book, are inscribed. He was a grammarian, a poet, and an orator, and the intimate friend of Horace.—62. *Pulchre.* In familiar language equivalent to *bene*, and used in this sense particularly by the comic writers, as καλῶς and κάλλιον among the Greeks.—64. *Lentissima brachia.* "His arms, which seemed devoid of the least feeling."—65. *Male salsus,* &c. "With cruel pleasantry, he laughed, and pretended not to understand me."

67—77. 67. *Certe nescio quid,* &c. A short dialogue here ensues between the bard and Aristius Fuscus.—69. *Hodie tricesima sabbata,* &c. "To-day is the thirtieth sabbath; dost thou wish to offend the circumcised Jews?" The ancient scholiasts, as well as the modern commentators, are divided in opinion with regard to what is here denominated "the thirtieth sabbath." Some refer it to the Jewish passover, which commenced on the thirtieth sabbath of their year. It is better perhaps to adopt the opinion of Scaliger, (*de Emend. Temp.* 3. p. 309,) and Selden, (*de Jure Nat.* iii. 15,) and understand by *tricesima sabbata* the thirtieth day of the lunar month, in part at least kept sacred by the Jews.—70. *Nulla mihi, inquam, Relligio est.* "I have no religious scruples on that head, replied I."—71. *At mî; sum paulo infirmior,* &c. "But I have: I am a little weaker in that respect than thou art; I am one of the mul-

Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvius illi
Adversarius, et, *Quo tu, turpissime?* magna
Inclamat voce, et, *Licet antestari?* Ego vero
Oppono auriculam. Rapit in jus. Clamor utrinque,
Undique concursus. Sic me servavit Apollo.

SATIRA X.

IN INEPTOS LUCILII FAUTORES.

* *

*

LUCILI, quam sis mendosus, teste Catone
Defensore tuo pervincam, qui male factos
Emendare parat versus. Hoc lenius ille,

titude."—73. *Nigrum.* In the sense of *infaustum.*—*Surrexe.* For *surrexisse.*—*Improbus.* "The wicked rogue;" alluding to *Fuscus.*—74. *Sub cultro.* The poet pleasantly compares himself to a victim about to suffer, as it were, "under the knife" of the sacrificer. The garrulous man is going to talk him to death.—*Casu venit obvius,* &c. "As good luck would have it, his adversary meets him." By *adversarius* is meant the opposite party in the lawsuit.—76. *Licet antestari?* "Wilt thou be a witness to the arrest?" According to the rules of the Roman law, a plaintiff had the right of ordering his opponent to go with him before the praetor. If he refused, the prosecutor took some one present to witness, by saying *licet antestari?* If the person consented, he showed his acquiescence by offering the tip of his ear, (*auriculam opponebat,*) which the prosecutor touched; and the latter might drag the defendant to court by force in any way, even by the neck, according to the law of the Twelve Tables. As regards the peculiar circumstances which warranted the arrest in the present instance, compare note on verse 37 of the present Satire.—77. *Auriculam.* The ancients believed that the seat of the memory was in the tip of the ear; and hence their custom of touching it, in order to remind another of a thing, or for the purpose of calling him to witness any circumstance or occurrence.

SATIRE X.—In this piece, which is entirely critical, Horace supports an opinion which he had formerly pronounced respecting the Satires of Lucilius, and which had given offence to the numerous admirers of that ancient bard.

1. *Lucili.* The first eight verses of this Satire are printed in a different type from the rest, because it is uncertain whether they were composed by Horace or not.—*Catone.* The allusion is to Valerius Cato, a grammarian and poet. He lost his patrimony at an early age, and, in consequence, turned his attention to literary pursuits. Horace here describes him as preparing to amend the ill-wrought verses of Lucilius.

4. *Illo.* Understand *equite.* Who this grammarian of equestrian rank was, is unknown.

Quo melior vir adest; longe subtilior illo,
Qui multum puer est loris et funibus udis
Exoratus, ut esset, opem qui ferre poëtis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc.

* * *

Nempe incomposito dixi pede currere versus
Lucilî. Quis tam Luucilî fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen hoc tribuens dederim quoque cetera; nam sic
Et Laberî mimos ut pulchra poëmata mirer.
Ergo non satis est risu diducere rictum
Auditoris: et est quaedam tamen hic quoque virtus:
Est brevitate opus, ut currat sententia, neu se
Impediat verbis lassas onerantibus aures:
Et sermone opus est modo tristi, saepe jocoso,

1—14. 1. *Nempe incomposito*, &c. "I did indeed say that the verses of Lucilius ran not smoothly along." Compare *Serm.* I. iv. 8, where Lucilius is described as being "*durus componere versus.*"—2. *Tam inepte.* "To so foolish a degree."—3. *Quod sale multo urbem defricuit.* "For having lashed the town with abundant humour."—4. *Charta eadem.* "In the same piece," *i. e.* in the same satire.—6. *Laberî.* Laberius was a Roman knight of respectable family and character, who occasionally amused himself with the composition of what were called Mimes. These were a species of drama, to which mimetic gestures of every kind, except dancing, were essential, as also the exhibition of grotesque characters which had often no prototypes in real life. The titles, and a few fragments of forty-three of the Mimes of Laberius are still extant; but, excepting the prologue, these remains are too inconsiderable and detached to enable us to judge of their subject or merits. Horace condemns, in the present passage, an admiration of the Mimes of this writer; but Horace does not appear to have been an infallible judge of true poetic excellence. He evidently attached more importance to correctness and terseness of style, than to originality of genius or fertility of invention. Probably, too, the freedom of the prologue, and other passages of his dramas, contributed to draw down the disapprobation of the Augustan critic.—8. *Et est quaedam tamen*, &c. "Though there is a certain kind of merit even in this;" *i. e.* in exciting the laughter of an audience.—9. *Neu se impediat verbis*, &c. "And may not embarrass itself by a multitude of words, that only serve to load the wearied ears."—11. *Et sermone opus est*, &c. "There is need, too, of a style at one time grave, at another, playful; now assuming the character of an orator or a poet, at times that of a refined and polished

Defendente vicem modo rhetoris atque poëtae,
Interdum urbani, parcentis viribus, atque
Extenuantis eas consulto. Ridiculum acri
Fortius et melius magnas plerumque secat res.
Illi, scripta quibus Comoedia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit, neque simius iste,
Nil praeter Calvum et doctus cantare Catullum.—
At magnum fecit, quod verbis Graeca Latinis
Miscuit.—O seri studiorum! quîne putetis

rallier, who curbs the force of his pleasantry and purposely weakens it.' —14. *Ridiculum acri fortius et melius*, &c. "Ridicule often decides matters of importance more effectually, and in a better manner, than severity of satire." This serves as an explanatory comment on what precedes, viz. "*parcentis viribus*," &c.

16—19. 16. *Illi, scripta quibus*, &c. "The construction is *Illi* viri, *quibus viris prisca Comoedia scripta est*. "The writers of the Old Comedy." Consult note on *Serm.* I. iv. 2.—17. *Hoc stabant.* "Pleased in this." In like manner, a play which pleased from beginning to end was said, by the ancients, "*stare.*"—*Pulcher Hermogenes.* "The smooth faced Hermogenes." This appears aimed at the effeminate habits of the man. The Hermogenes here alluded to is the same with the singer whose death is mentioned in the commencement of the second Satire. We must bear in mind that these productions of Horace are not arranged in the order of time.—18. *Simius.* The poet either means by this contemptuous appellation, to designate some performer of the day who made himself ridiculous by his ape-like imitation of Hermogenes, or else some individual of a dwarfish and deformed person.—19. *Nil praeter Calvum*, &c. "Who is skilled in nothing but singing the compositions of Calvus and Catullus."—*Calvum.* The allusion is to C. Licinius Calvus, who was equally distinguished as an orator and a poet. He is classed by Ovid among the licentious writers; and it is to this character of his writings that Horace here seems to allude.—*Catullum.* The celebrated Catullus, well known as an elegant though most licentious poet.

20—23. 20. *At magnum fecit*, &c. One of the admirers of Lucilius is here introduced, who urges, as a decided proof of his high merit, the intermixture of Greek with Latin words. The poet's reply is given in the following line.—21. *O seri studiorum!* "Ye late learned;" *i. e.* ye who are but little advanced in the paths of learning, to which your attention has only at a late period been directed. *Seri studiorum* means properly those who begin not their studies until at a late period of life. As they never, in general, arrive at any great degree of perfection, so the pains they are forced to be at, in order to master the easiest subjects, make them apt to admire trifles, such as Greek mixed with Latin, for example, in the writings of Lucilius.—*Quîne putetis.* "How can you think?"—22. *Rhodio Pitholeonti.* Compare the explanation of the scholiast: "*Dicitur Pitholeon epigrammata ridicula* (*i. e.* inepta) *scrip-*

Difficile et mirum, Rhodio quod Pitholeonti
Contigit?—*At sermo lingua concinnus utraque*
Suavior, ut Chio nota si commixta Falerni est.
Quum versus facias, te ipsum percontor, an et quum
Dura tibi peragenda rei sit causa Petillî
Scilicet, oblitus patriaeque patrisque, Latine
Quum Pedius causas exsudet Publicola, atque
Corvinus; patriis intermiscere petita
Verba foris malis, Canusini more bilinguis?
Atqui ego quum Graecos facerem, natus mare citra,
Versiculos, vetuit tali me voce Quirinus,
Post mediam noctem visus, quum somnia vera:—

sisse, in quibus Graeca verba mixta erant cum Latinis."—23. *Contigit.* To complete the sentence, understand *facere.*—*At sermo lingua concinnus,* &c. The admirer of Lucilius replies to the bard: "But a style elegantly composed of both tongues is, on that very account, the more pleasing; as when Falernian wine is mixed with Chian." *Nota Falerni* is here used for *vinum Falernum,* from the Roman custom of marking their amphorae and other wine vessels with the names of the consuls, in order to designate the year when the wine was put in, and consequently mark its age.

25—30. 25. *Quum versus facias,* &c. At the beginning of this sentence, supply the words *Utrum tunc tantum.* The poet here puts a question to his antagonist, well calculated to expose the absurdity of the remark which the latter has just made. He demands of him, whether he intends to confine this mixed phraseology, which so strongly excites his admiration, to the composition of verse merely; (*utrum tunc tantum quum versus facias;*) or whether he is to carry it with him into other fields of exertion, to the pleadings of the bar, for example, and is to use in the management of some important case, a jargon like that of the double-tongued Canusian, while other advocates are striving to defend their clients in a style marked by purity of language.—26. *Petillî;* an allusion to the story of Petillius Capitolinus. Consult note on *Serm.* I. iv. 94.—27. *Patriaeque patrisque.* "Of country and parent;" *i. e.* of thy native tongue, and of the father who taught it thee.—*Latine quum Pedius causas exsudet Publicola,* &c. "While Pedius Publicola and Corvinus are pleading their causes with elaborate care in the Latin tongue;" *i. e.* strive, by every means in their power, to prevent the admission of foreign words into their oral style. The individuals here alluded to were two distinguished lawyers of the day.—30. *Canusini more bilinguis.* "After the manner of a double-tongued Canusian." The inhabitants of Canusium spoke a mixed dialect, made up of Oscan and Greek.

31—39. 31. *Natus mare citra.* "Born on this side the water," *i. e.* in Italy, not in Greece.—32. *Vetuit me.* "Forbade me so to do," *i. e.* to write Greek verses. Horace is generally supposed to refer here to the period when he was pursuing his studies at Athens.—*Quirinus.* Romulus is here selected, because naturally more interested than any other deity,

In silvam non ligna feras insanius, ac si
Magnas Graecorum malis implere catervas.
Turgidus Alpinus jugulat dum Memnona, dumque
Defingit Rheni luteum caput: haec ego ludo,
Quae neque in aede sonent certantia judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes, Davoque Chremeta
Eludente senem, comis garrire libellos,
Unus vivorum, Fundani; Pollio regum

in obliging his descendants not to cultivate any language but their own. —33. *Quum somnia vera.* It was a common belief among the ancients, that dreams after midnight, and towards morning, were true.—34. *In silvam non ligna feras*, &c. The proverbial form of expression "*in silvam ligna ferre*," to denote a useless and superfluous effort, is analogous to the common English one, "To carry coal to Newcastle."—*Insanius.* "With more folly."—36. *Turgidus Alpinus jugulat*, &c. The allusion is to a wretched poet, named Alpinus, who, in describing Memnon slain by Achilles, kills him, as it were, a second time, by the miserable character of his description.—*Dumque defingit Rheni luteum caput.* "And while, with inventive genius, he describes the muddy fountain-head of the Rhine." We have here an ironical allusion to another laughable feat of the same poet, in giving to the Rhine a head of mud. *Defingo* does not merely mean "to describe," but carries with it also the idea of invention or fiction. In the present case the invention or fiction is all the poet's own.—38. *In aede.* "In some temple." The allusion is to the Roman custom of compelling the dramatic poets to read over their pieces before some person or persons, appointed by the aediles to decide upon the merits of their compositions. The successful piece was represented on the stage. A temple was usually selected for this purpose.—*Certantia judice Tarpa.* "Contending for the prize, with Tarpa as the judge." Compare the account given by the scholiast, who is wrong, however, in what he states respecting the temple of Apollo. Compare also preceding note: "*Metius* (or *Maecius*) *Tarpa fuit judex criticus, auditor assiduus poëmatum et poëtarum, in aede Apollinis seu Musarum, quo convenire poëtae solebant, suaque scripta recitare, quae nisi Tarpa aut alio critico probarentur, in scenam non deferebantur.*"—39. *Nec redeant iterum*, &c. The construction is, *Nec redeant theatris, iterum atque iterum spectanda.*

40—44. 40. *Arguta meretrice potes*, &c. "Thou, Fundanius, alone of all men living, dost possess the talent of prattling forth tales in a sportive vein, where an artful courtesan and a Davus impose upon an old Chremes." The allusion is to comedy, in which, according to the account here given by Horace, Fundanius appears to have been distinguished, though we know nothing of him from the testimony of other writers. The characters introduced into the text have reference to one of the plays of Terence, but are intended also to be general in their application to comic writing.—*Davo.* Davus is the name of a wily slave in Terence. —42. *Pollio.* The poet refers to C. Asinius Pollio, whose acquirements enabled him to shine in the noblest branches of polite literature, poetry,

Facta canit pede ter percusso: forte epos acer,
Ut nemo, Varius ducit: molle atque facetum
Virgilio annuerunt gaudentes rure Camenae.
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi fluere hunc lutulentum, saepe ferentem
Plura quidem tollenda relinquendis. Age, quaeso,
Tu nihil in magno doctus reprendis Homero?
Nil comis tragici mutat Lucilius Attî?
Non ridet versus Ennî gravitate minores?
Quum de se loquitur, non ut majore reprensis?

eloquence, and history.—43. *Pede ter percusso.* "In iambic trimeters." The iambic trimeter verse is here thus styled, from the circumstance of its being scanned by measures of two feet, after each of which measures the time was marked by the percussion of the musician's foot. There being three of these measures or metres in the trimeter, there were, consequently, three percussions.—*Forte epos acer*, &c. The construction is *acer Varius ducit, ut nemo, forte epos.* "The spirited Varius leads along the manly epic in a style that none can equal." In a literal translation repeat *ducit* after *nemo.*—44. *Molle atque facetum Virgilio annuerunt*, &c. "The Muses that delight in rural scenes have granted softness and elegance to Virgil." It is evident from this, as well as from the poet's placing Varius at the head of the Roman epic writers, that the Aeneid was not published when the present Satire was composed, and that the Bucolics and Georgics had alone as yet appeared.

46—66. 46. *Hoc erat, experto frustra*, &c. "This kind of writing in which I here indulge, was what, after the Atacinian Varro and certain others had essayed it in vain, I was enabled to pursue with better success, though inferior to the inventor." With *hoc* supply *genus scribendi.* The allusion is to satire; and the inventor of it, to whom Horace here acknowledges his inferiority, was Lucilius.—*Varrone Atacino.* The Varro here meant was not the learned Roman, but a native of Gallia Narbonensis, who was called Atacinus after the little river Atax in that quarter, now the *Aude.*—50. *At dixi fluere hunc lutulentum*, &c. Compare *Serm.* I. iv. 11, *seqq.*—52. *Doctus.* "A learned critic;" ironical.—53. *Comis Lucilius.* "The courtly Lucilius." The epithet *comis* appears to be here used by way of derision.—*Attî.* Attius (or Accius, as he is sometimes, but improperly, called) was a Roman tragic writer, born about A. U. C. 584. His compositions were harsh in their character, but were held in high estimation by his countrymen. Only some fragments remain.—54. *Non ridet versus Ennî*, &c. "Does he not ridicule some of the verses of Ennius, as too trifling for the dignity of the subject?"—55. *Quum de se loquitur*, &c. "When he speaks of himself, is it not as of one who is superior to those that are censured by

Quid vetat et nosmet Lucilî scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis, pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos
Ante cibum versus, totidem coenatus? Etrusci
Quale fuit Cassî rapido ferventius amni
Ingenium, capsis quem fama est esse librisque
Combustum propriis. Fuerit Lucilius, inquam,
Comis et urbanis; fuerit limatior idem,
Quam rudis et Graecis intacti carminis auctor,
Quamque poëtarum seniorum turba: sed ille,
Si foret hoc nostrum fato delatus in aevum,
Detereret sibi multa, recideret omne, quod ultra
Perfectum traheretur, et in versu faciendo

him?"—57. *Num illius, num rerum,* &c. "Whether his own genius, or the difficult nature of the topics which he handles, has denied him verses in any respect more finished, and flowing more smoothly, than if one, satisfied merely with this, with confining namely anything whatever in the limits of six feet," &c. *i. e.* within the limits of an hexameter verse.—61. *Etrusci Cassî.* The "Etrurian Cassius," here spoken of, appears to have been a distinct individual from the "Cassius of Parma," (*Cassius Parmensis,*) mentioned in *Epist.* I. iv. 3. though confounded with him by some. Of the Etrurian Cassius we know little, if anything, except that he was a most rapid writer.—63. *Capsis quem fama est,* &c. "Who, as the story goes, was burned at the funeral pile by means of his own book-cases and productions." A satirical allusion to the number of his works. So many were they, that, together with the cases that contained them, they furnished fuel enough to consume his corpse. The story, of course, may be believed or not, as we see fit: the poet's object is answered notwithstanding.—64. *Fuerit Lucilius, inquam,* &c. "Grant, I say, that Lucilius is a courtly and pleasing writer; grant that he is also more polished than Ennius, the first writer in a species of poetry then still rude in its character, and never attempted by the Greeks." The word *auctor* is here equivalent to *scriptor.*—66. *Rudis et Graecis intacti carminis.* Satire is meant. Compare Remarks on Roman Satire.

67—77. 67. *Sed ille,* &c. The reference is to Ennius, and the idea intended to be conveyed is as follows: Grant that Lucilius is superior in grace and polish to Ennius, yet the latter, (*sed ille,*) were he to live in this our age, would not, like Lucilius, leave behind him many things deserving of being removed and cast away, but would retrench whatever appeared objectionable or superfluous; neither would he again, like that same poet, pour forth a host of verses rapidly composed, but would exercise in their formation the utmost circumspection and care.—70. *Et in versu faciendo.* "And in polishing his verse."—71. *Saepe caput sca-*

Saepe caput scaberet, vivos et roderet ungues.
  Saepe stilum vertas, iterum quae digna legi sint,
Scripturus ; neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis ?
Non ego ; nam satis est equitem mihi plaudere, ut audax,
Contemtis aliis, explosa Arbuscula dixit.
Men' moveat cimex Pantilius ? aut cruciet, quod
Vellicet absentem Demetrius ? aut quod ineptus
Fannius Hermogenis laedat conviva Tigellî ?
Plotius et Varius, Maecenas Virgiliusque,
Valgius, et probet haec Octavius optimus, atque

beret, &c. A sportive mode of conveying the idea, that he would exercise the greatest care and attention.—*Vivos.* "To the quick ;" equivalent to *ad vivum usque.*—72. *Saepe stilum vertas*, &c. "Be frequent in thy corrections, if thou intendest to write what shall be worthy of a second perusal ;" literally, "turn the *stilus* often," &c. ; an allusion to the Roman mode of writing. The ordinary writing materials of the Romans were tablets covered with wax, and, besides these, paper and parchment. The former, however, were most commonly employed. The *stilus*, or instrument for writing, was a kind of iron pencil, broad at one end, and having a sharp point at the other. This was used for writing on the tablets, and when they wished to correct anything they turned the *stilus* and smoothed the wax with the broad end, that they might write on it anew.—74. *Contentus paucis lectoribus.* "Content with a few readers of taste."—75. *Vilibus in ludis dictari.* "To be dictated by pedagogues to their pupils in petty schools." Copies of works being scarce, the schoolmasters, in ancient times, were accustomed to read aloud, or dictate to their pupils, the verses of an author ; and these the boys had to write down and get by heart.—77. *Explosa Arbuscula.* The female here alluded to was a freedwoman, and a celebrated mime-player. The anecdote to which Horace refers is this : Having been hissed on one occasion on the stage by the lower orders of the people, she observed, with great spirit, that she cared nothing for the rabble as long as she pleased the more cultivated part of her audience among the equestrian ranks.

78—92. 78. *Men' moveat cimex Pantilius ?* &c. The poet here alludes by name to four of his adversaries, Pantilius, Demetrius, Fannius, and Tigellius, as mere fools, and worthy only of his contempt.—*Cimex.* This epithet is intended to denote here, in a figurative sense, an individual of so disagreeable a character, and so mean and insidious in his attacks, as to be deserving of general aversion.—79. *Vellicet ;* understand *me ;* and so also with *laedat* in the following line.—*Demetrius.* Compare note on verse 18.—81. *Plotius.* Consult note on *Serm.* I. v. 40.—*Varius.* Consult note on *Ode* I. vi. 1.—82. *Valgius.* Consult Introductory Remarks, *Ode* II. ix.—*Octavius.* Concerning this friend of the poet's nothing is known. He must not by any means be

Fuscus, et haec utinam Viscorum laudet uterque!
Ambitione relegata, te dicere possum,
Pollio, te, Messala, tuo cum fratre, simulque
Vos, Bibule et Servi; simul his te, candide Furni;
Compluresque alios, doctos ego quos et amicos
Prudens praetereo, quibus haec, sint qualiacunque,
Arridere velim; doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli,
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

confounded with Octavianus, (Augustus,) since Horace always styles the latter either Caesar or Augustus.—83. *Fuscus.* Aristius Fuscus, to whom *Ode* I. xxii. and *Epist.* I. x. are inscribed.—*Viscorum uterque.* Consult note on *Serm.* I. ix. 22.—84. *Ambitione relegata.* "Every feeling of vain-glory apart." The poet, in naming the illustrious individuals that follow, wishes to be understood as not intending to pride himself on their powerful support, but as referring to them simply in the light of candid and able judges of poetical merit.—85. *Pollio.* Compare Introductory Remarks, *Ode* II. i.—*Messala.* Compare Introductory Remarks, *Ode* III. xxi.—86. *Bibule.* Bibulus, to whom the poet here alludes, is thought to have been the son of M. Calpurnius Bibulus, who was consul with Julius Caesar, A. U. C. 694.—*Servi.* The poet refers, probably, to Servius Sulpicius, the cousin of D. Brutus, who was attached to the study of philosophy and the liberal arts, and was tribune of the commons, A. U. C. 706.—*Simul his*; for *una cum his.*—*Furni.* The scholiast gives the following account of this Furnius: "*Furnius historiarum fide et elegantia claruit.*" He seems, therefore, to have enjoyed eminence as an historical writer.—88. *Prudens.* "Purposely."—*Haec.* "These my productions."—90. *Demetri, teque, Tigelli,* &c. The poet having brought to a conclusion his defence of himself against the admirers of Lucilius, now ends his poem by an address to Demetrius and Tigellius, in which he takes leave of them, not in the common form, but by bidding them go and mourn amid the seats of their female pupils.—91. *Jubeo plorare.* An imitation of the Greek forms of expression, οἴμωζε, and οἰμώζειν λέγω σοι. The more usual Latin phrases are, "*Pereas,*" "*Malum tibi sit,*" (Liv. iv. 49,) "*I in malam crucem.*"—92. *I puer, atque meo,* &c. The poet bids his secretary write down what he has uttered against Demetrius and Tigellius, that it may not be lost. This is to be added to the Satire as far as dictated to the scribe.—*Meo libello.* "To my present production."

Q. HORATII FLACCI

SERMONUM

LIBER SECUNDUS.

SATIRA I.

IN QUENDAM, QUI ACTIONEM DE FAMOSIS LIBELLIS HORATIO INTENTABAT.

HORATIUS.

Sunt quibus in Satira videor nimis acer, et ultra
Legem tendere opus; sine nervis altera, quidquid
Composui, pars esse putat, similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, praescribe.

TREBATIUS.

Quiescas.

HORATIUS.

Ne faciam, inquis,
Omnino versus?

Satire I.—Our author, observing that many persons were irritated and alarmed by the license of his satiric muse, states the case to his aged friend, the lawyer Trebatius, who had been known as a professed wit in the age of Cicero, and who humorously dissuades him from again venturing on the composition of Satires. The poet, however, resolves to persevere, and, in pleading his cause, indulges in his natural disposition for satire and ridicule with his wonted freedom.

1—8. 1. *Et ultra legem tendere opus.* "And to push this species of writing beyond its proper limits." *Legem* is here equivalent in spirit to *normam* or *regulam*, and the simple verb *tendere* is employed by the poet for the compound *extendere*.—2. *Sine nervis.* "Without force." —4. *Deduci posse.* "Might be spun." *Deduci* is a metaphorical expression taken from spinning wool, and drawing down the thread.—*Trebati.* The poet is here supposed to address himself to C. Trebatius Testa, a distinguished lawyer, and a man well known for his wit.—5. *Quiescas.* "Write no more." Begin now to keep quiet, and put an end to thy satirical effusions.—6. *Aio.* The poet here very pleasantly makes use of another expression peculiar to the lawyers of the day.

TREBATIUS.

Aio.

HORATIUS.

Peream male, si non
Optimum erat; verum nequeo dormire.

TREBATIUS.

Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut, si tantus amor scribendi te rapit, aude
Caesaris invicti res dicere, multa laborum
Praemia laturus.

HORATIUS.

Cupidum, pater optime, vires
Deficiunt; neque enim quivis horrentia pilis
Agmina, nec fracta pereuntes cuspide Gallos,
Aut labentis equo describat vulnera Parthi.

Thus when they affirmed, it was *Aio:* When they denied, *Nego;* and, when the point required deliberation, their form of reply was, *Deliberandum sentio.*—7. *Erat.* The Latin and English idioms differ here. We translate *erat* as if it were *esset*, whereas in the original the advantage referred to is spoken of as something actual, in the indicative mood, though the circumstances which would have realized it never have taken place.—*Verum nequeo dormire.* The sentence is elliptical, and, when completed, will run as follows: "But I can't sleep at night, and therefore, to fill up the time, I write verses."—*Ter uncti transnanto*, &c. "Let those who stand in need of deep repose, having anointed themselves, swim thrice across the Tiber." Some commentators suppose, that the anointing with oil, which is here alluded to, is recommended in the present instance in order to give more pliancy to the limbs in swimming. It would seem, however, to refer rather to the Roman gymnastic exercises, preparation for which was always made by anointing the body, and which were generally succeeded by swimming. Hence the advice which Trebatius gives the poet is simply this, to go through a course of gymnastic exercises, then swim thrice across the Tiber, and lastly, end the day with plenty of wine. (*Irriguumque mero sub noctem*, &c.) These directions on the part of Trebatius are intended to have a sly allusion to his own habits, and, like an honest, good-natured physician, he is made to prescribe for Horace two things which he himself loved best; swimming and drinking.—8. *Transnanto.* This form is of a legal character, and therefore purposely used on the present occasion. It is chiefly employed for the sake of emphasis in the wording of laws.

11—17. 11. *Caesaris.* Augustus.—12. *Pater.* Trebatius was now advanced in years, hence the customary appellation of *pater.*—13. *Horrentia pilis agmina.* The allusion here is to the Roman battalia, the *pilum* being peculiar to the Roman troops.—14. *Fracta pereuntes*

TREBATIUS.

Attamen et justum poteras et scribere fortem,
Scipiadam ut sapiens Lucilius.

HORATIUS.

Haud mihi deero,
Quum res ipsa feret; nisi dextro tempore Flacci
Verba per attentam non ibunt Caesaris aurem;
Cui male si palpere, recalcitret undique tutus.

TREBATIUS.

Quanto rectius hoc, quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem!
Quum sibi quisque timet, quamquam est intactus, et odit.

cuspide Gallos. An allusion to the contrivance which Marius made use of in his engagement with the Cimbri. Until then the Romans had been accustomed to fasten the shaft of the *pilum* to the iron head with two iron pins. But Marius, on this occasion, letting one of them remain as it was, had the other taken out, and a weak wooden peg put in its place. By this he intended, that, when the *pilum* struck in the enemy's shield, it should not stand right out; but that the wooden peg breaking, and the iron pin bending, the shaft of the weapon should drag upon the ground, while the point stuck fast in the shield. The Cimbri, it will be perceived, although of Germanic origin, are here called by the appellation of *Galli.* The Germans and Gauls were frequently confounded by the Roman writers.—16. *Et justum et fortem.* "Both just and energetic." —17. *Scipiadam ut sapiens Lucilius.* "As the discreet Lucilius did Scipio." *Scipiadam* is put for the more regular patronymic form *Scipioniadem.* The allusion is either to the elder or younger Africanus, but to which of the two is not clearly ascertained. Most probably the latter is meant, as Lucilius lived on terms of the closest intimacy with both him and his friend Lælius. Horace styles Lucilius "*sapiens*," discreet, with reference, no doubt, to his selection of a subject; Lucilius having confined himself to the pacific virtues of *his* hero, and thus having avoided the presumption of rivalling Ennius, who had written of the warlike exploits of the *elder* Africanus.

18—29. 18. *Quum res ipsa feret.* "When a fit opportunity shall offer."—*Nisi dextro tempore.* "Unless offered at a proper time."—20. *Cui male si palpere,* &c. "Whom if one unskilfully caresses, he will kick back upon him, being at all quarters on his guard." Horace here compares Augustus to a spirited horse, which suffers itself with pleasure to be caressed by a skilful hand, but winces and kicks at those that touch him roughly. The idea intended to be conveyed by the whole passage is this,—that the productions of the bard, if well-timed, will be sure to elicit the attention of Augustus; whereas, shielded as he is on every side against the arts of flatterers, he will reject ill-timed praise with scorn and contempt.—21. *Hoc.* "This course;" *i. e.* to celebrate the exploits of Augustus.—*Tristi laedere versu.* "To attack in bitter verse."—22. *Pantolabum scurram,* &c. This line has already occurred,

HORATIUS.

Quid faciam? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis.
Castor gaudet equis; ovo prognatus eodem
Pugnis; quot capitum vivunt, totidem studiorum
Millia: me pedibus delectat claudere verba,
Lucilî ritu, nostrum melioris utroque.
Ille velut fidis arcana sodalibus olim
Credebat libris; neque, si male cesserat, unquam
Decurrens alio, neque, si bene: quo fit, ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Appulus, anceps:
Nam Venusinus arat finem sub utrumque, colonus
Missus ad hoc, pulsis, vetus est ut fama, Sabellis,

Serm. I. viii. 11.—23. *Intactus.* "Though as yet unassailed."—*Et odit.* "And hates both verses of this kind and those who compose them." —24. *Quid faciam?* &c. The poet here strives to excuse himself, and alleges the following plea in his defence:—Human pursuits are as various as men themselves are many. One individual is fond of dancing the moment his head is turned with wine, another is fond of horses, a third of pugilistic encounters; my delight, like that of Lucilius, consists in writing satirical effusions.—*Saltat Milonius.* The Romans held dancing in general in little estimation.—*Ut semel icto,* &c. "The moment his head, affected with the fumes of wine, grows hot, and the lights appear doubled to his view."—26. *Castor gaudet equis.* Compare Ode I. xii. 26. —*Ovo prognatus eodem.* Pollux. Compare Ode I. xii. 26.—28. *Pedibus claudere verba.* "To versify."—29. *Nostrum melioris utroque.* The argument *a fortiori.* If Lucilius, "who was superior, in point of birth and fortune, to us both," (*nostrum melioris utroque,*) was not ashamed to write satires, with much stronger reason should I, a man of ignoble birth, banish all fear of degrading myself by indulging in this same species of composition.

31—37. 31. *Neque, si male cesserat,* &c. "Neither having recourse elsewhere, if his affairs went ill, nor if well."—32. *Quo fit, ut omnis,* &c. "Whence it happens, that the whole life of the old bard is as open to the view, as if it were represented in a votive painting." The expression *votiva tabella* alludes to the Roman custom of hanging up, in some temple or public place, in accordance with a vow, a painting, in which was represented some signal deliverance, or piece of good fortune, that had happened to the individual. It was most frequently done in cases of escape from shipwreck.—34. *Sequor hunc, Lucanus an Appulus, anceps,* &c. A pleasing and slily-satirical imitation of the wandering and talkative manner of Lucilius in describing the circumstances and events of his own life. One geographical mile south of Venusia, there was a chain diverging from the Apennines, which separated Apulia from Lucania. Hence the city of Venusia, the natal place of Horace,

Quo ne per vacuum Romano incurreret hostis,
Sive quod Appula gens, seu quod Lucania bellum
Incuteret violenta. Sed hic stilus haud petet ultro
Quemquam animantem; et me veluti custodiet ensis
Vagina tectus, quem cur destringere coner,
Tutus ab infestis latronibus? O pater et rex
Jupiter, ut pereat positum robigine telum,
Nec quisquam noceat cupido mihi pacis! at ille,
Qui me commôrit, (melius non tangere, clamo,)
Flebit, et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam:
Canidia, Albutî, quibus est inimica, venenum:
Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque
Imperet hoc natura potens, sic collige mecum:

would lie on the immediate confines of the latter region.—36. *Sabellis.* The allusion here is to the Samnites, who were driven out of this quarter by Curius Dentatus, A.U.C. 463.—37. *Quo ne per vacuum,* &c. "That the enemy might make no incursions into the Roman territory, through an unguarded frontier." With *Romano* supply *agro.*

39—49. 39. *Ultro;* equivalent to *non lacessitus.*—43. *O pater et rex Jupiter, ut pereat,* &c. "O Jupiter, father and sovereign, may my weapon be laid aside and consumed with rust." To show that he is not too much in earnest, the poet parodies in his prayer a line of Callimachus. (*Fragm.* 7.) *Ut* is here used for *utinam,* as ὡς, in Callimachus for εἴθε. —45. *Qui me commôrit.* "Who shall irritate me." Understand *ira* in the ablative.—46. *Flebit.* "Shall be sorry for it."—*Insignis.* "Marked out by me in verse."—47. *Cervius iratus leges,* &c. The poet, intending to express the idea, that every one has arms of some kind or other with which to attack or defend, introduces, for this purpose, four infamous characters, well equipped with evil arts for the injury of others. The first of these, Cervius, appears to have been a public informer.—*Leges et urnam.* "With the laws and a prosecution;" literally, "With the laws and the (judiciary) urn." *Urna* refers to the practice of the Roman judges in expressing their opinions, by throwing their votes or ballots into an urn placed before them.—48. *Canidia.* Compare Introductory Remarks, Epode 5. Canidia is here made to threaten her enemies with the same poison that Albutius used. According to the scholiast, this individual poisoned his own wife.—49. *Grande malum Turius,* &c. "Turius great injury, if one goes to law about any thing while he presides as judge." The allusion is to a corrupt judge; and by *grande malum* is meant an unfortunate and unjust termination of a cause brought about by bribery or personal enmity.

50—61. 50. *Ut, quo quisque valet,* &c. "How every creature strives to terrify those who are taken by it for enemies, with that in which it is most powerful, and how a strong natural instinct commands

Dente lupus, cornu taurus, petit; unde, nisi intus
Monstratum? Scaevae vivacem crede nepoti
Matrem: nil faciet sceleris pia dextera. (Mirum,
Ut neque calce lupus quemquam, neque dente petit bos.)
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam, seu me tranquilla senectus
Exspectat, seu mors atris circumvolat alis,
Dives, inops, Romae, seu, fors ita jusserit, exsul,
Quisquis erit vitae, scribam, color.

TREBATIUS.

O puer, ut sis
Vitalis, metuo, et majorum ne quis amicus
Frigore te feriat.

this to be done, infer with me from the following examples."—53. *Scaevae vivacem crede nepoti*, &c. The poet here, in his usual manner, so manages his argument, as to convert it into a means of lashing one of the abandoned characters of the day. The train of thought is as follows: But Scæva, the spendthrift, one will say, is an exception to my rule: for he makes no use whatever of the weapons of attack that nature has bestowed upon him; he employs open violence against no being. Ay! entrust his aged mother to his power. He won't do her any open harm. O! no, he is too pious for that. But he will remove the old woman by a secret dose of poison. According to the scholiast, Scæva poisoned his mother because she lived too long.—53. *Vivacem matrem.* "His long-lived mother."—54. *Pia.* Ironical.—*Mirum, ut neque calce lupus*, &c. "A wonder indeed! just as the wolf does not attack any one with his hoof, nor the ox with his teeth." Wonderful indeed! observes the poet; how, pray, do other animals act? since the wolf does not attack with his hoof but his fangs, and the ox not with his teeth but his horn. Horace does not mean to diminish the criminality of Scæva's conduct, because he secretly made away with his mother; on the contrary, he considers it equally as criminal as if he had been guilty of open and violent parricide. His leading position must be borne in mind, that all, whether men or animals, have their own ways of attack and defence, and that he too has his, the writing of satires.—56. *Mala vitiato melle cicuta.* "By honey poisoned with the deadly hemlock."—59. *Jusserit;* supply *si.*—60. *Quisquis erit vitae color.* "Whatever shall be the complexion of my life."—*O puer, ut sis vitalis, metuo.* "My son, I am afraid that thou wilt not live long." After the verbs *metuo, timeo, vereor, ne* is used when the following verb expresses a result contrary to our wish, *ut* when it is agreeable to it. Trebatius wishes Horace to enjoy a long life, but is afraid he will not. Hence *ne* after such verbs must be rendered by *that*, and *ut* by *that not.*—61. *Et majorum ne quis amicus*, &c. "And that some one of thy powerful friends will kill thee by a withdrawing of his favour." *Frigore* is here equivalent to *amicitiæ remissione.* The idea intended to be conveyed by

HORATIUS.

Quid? quum est Lucilius ausus
Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis; num Laelius, aut qui
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi? aut laeso doluère Metello,
Famosisque Lupo cooperto versibus? Atqui
Primores populi arripuit, populumque tributim;
Scilicet uni aequus virtuti atque ejus amicis.
Quin ubi se a vulgo et scena in secreta remôrant
Virtus Scipiadae et mitis sapientia Laelî,
Nugari cum illo et discincti ludere, donec

the whole reply of Trebatius is as follows: Yes, yes, my good friend, it would be very well if even exile alone were involved in this matter. But there is something worse connected with it. At present, all is fair; thou livest at Rome in the society of the great and powerful, and they smile on thee, because thou amusest them. But where is thy safety? In an unguarded moment, those very powers of satire, which they now laud to the skies, will be directed against some one of their own number: Coldness and aversion will succeed, on their part, to intimate and familiar friendship, and thou, unable to bear the change, wilt pine away in vexation and grief, until death closes the scene.

63—77. 63. *In hunc operis morem.* "After this manner of writing."—64. *Detrahere et pellem.* "And to tear away the covering," or more freely, "to remove the mask."—*Per ora cederet.* "Moved proudly before the faces of men." *Cederet* is for *incederet.*—65. *Qui duxit ab oppressa*, &c.; alluding to the younger Africanus.—67. *Ingenio.* "By his satirical vein."—*Metello.* The reference is to Metellus Macedonicus, who, as a political opponent of Scipio's, was of course satirized by Lucilius.—68. *Lupo.* The allusion is to Rutilius Lupus, a considerable man in the Roman state, but noted for his wickedness and impiety. Lucilius, in one of his books of satires, represents an assembly of the gods deliberating on human affairs, and, in particular, discussing what punishment ought to be inflicted on him.—69. *Arripuit.* "He attacked."—*Tributim.* "Tribe after tribe." Not content with lashing the patricians, he ran through all the thirty-five tribes, one after another, every where selecting, with an impartial hand, those whose vices or failings made them the legitimate objects of satire.—70. *Scilicet uni aequus virtuti*, &c. "In short, sparing virtue alone and virtue's friends."—71. *Quin ubi se a vulgo*, &c. "And yet, when the brave Scipio and the mild and wise Lælius had withdrawn themselves from the crowd and the scene of public life to the privacy of home, they were accustomed to trifle and divert themselves with him, free from all restraint, while the herbs were cooking for their supper."—72. *Virtus Scipiadae et mitis sapientia Laelî.* An imitation of the Greek idiom, for *fortis Scipio et mitis atque sapiens Laelius.*—73. *Ludere.* The scholiast relates the

Decoqueretur olus, soliti. Quidquid sum ego, quamvis
Infra Lucilî censum ingeniumque, tamen me
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quaerens illidere dentem,
Offendet solido; nisi quid tu, docte Trebati,
Dissentis.

TREBATIUS.

Equidem nihil hinc diffindere possum;
Sed tamen ut monitus caveas, ne forte negotî
Incutiat tibi quid sanctarum inscitia legum:
Si mala condiderit in quem quis carmina, jus est
Judiciumque.

HORATIUS.

Esto, si quis mala; sed bona si quis
Judice condiderit laudatus Caesare? si quis
Opprobriis dignum laceraverit, integer ipse?

TREBATIUS.

Solventur risu tabulae; tu missus abibis.

following little incident, as tending to show the intimacy of the individuals alluded to.—"*Scipio Africanus et Lælius feruntur tam fuisse familiares et amici Lucilio, ut quodam tempore Lælio circum lectos triclinii fugienti Lucilius superveniens cum obtorta mappa quasi feriturus sequeretur.*"—75. *Infra Lucilî censum ingeniumque.* "Inferior to Lucilius in birth and talents." Compare verse 29 of this same satire. Lucilius was of equestrian origin, and grand-uncle to Pompey the Great, on the mother's side.—76. *Magnis;* alluding to Augustus, Mæcenas, &c.—77. *Et fragili quaerens illidere dentem,* &c. "And, while seeking to fix its tooth in something brittle, shall strike against the solid," *i. e.* while endeavouring to find some weak point of attack in me, shall discover that I am on all sides proof against its envenomed assaults. The idea in the text is borrowed from the apologue of the viper and the file.

79—80. 79. *Equidem nihil hinc diffindere possum.* "Indeed I can deny no part of this." The term *diffindere* suits the character of the speaker, being borrowed from the courts of law. In this sense it means properly to put off a matter, as requiring farther consideration, to another day; and it is here employed with the negative, to convey the idea, that the present matter is too clear for any farther discussion, and cannot be denied.—80. *Ne forte negotî incutiat tibi,* &c. "Lest an ignorance of the established laws may chance to bring thee into any trouble." The allusion is to the laws of the day against libels and defamatory writing of every kind.—82. *Si mala condiderit,* &c. In order to understand the reply of Horace, which follows, the term *mala* must be here plainly and literally rendered: "If any person shall compose bad verses against an individual, there is a right of action, and a suit may be

SATIRA II.

IN VITAE URBANAE LUXURIAM ET INEPTIAS.

Quae virtus, et quanta, boni, sit vivere parvo,
(Nec meus hic sermo est, sed quem praecepit Ofellus
Rusticus, abnormis sapiens, crassaque Minerva)
Discite, non inter lances mensasque nitentes,
Quum stupet insanis acies fulgoribus, et quum
Acclinis falsis animus meliora recusat;
Verum hic impransi mecum disquirite.—*Cur hoc?*
Dicam, si potero. Male verum examinat omnis
Corruptus judex.

brought." In the law, as here cited by Trebatius, *mala* means "libellous," "slanderous," &c.; but Horace, having no serious answer to make, pretends to take it in the sense of "badly-made," and hence he rejoins, *Esto, si quis* mala; *sed* bona *si quis*, &c.—86. *Solventur risu tabulae*, &c. "The indictment shall be quashed with a laugh."

Satire II.—This Satire, on the luxury and gluttony of the Romans, is put into the mouth of a Sabine peasant, whom Horace calls Ofellus, and whose plain good sense is agreeably contrasted with the extravagance and folly of the great. He delivers rules of temperance with the utmost ease and simplicity of manner, and thus bestows more truth and liveliness on the pictures, than if Horace (who was himself known to frequent the luxurious tables of the patricians) had inculcated the moral precepts in his own person.

1—9. 1. *Boni.* "My good friends."—*Vivere parvo.* "To live cheerfully upon little." 2. *Nec meus hic sermo est.* Compare Introductory Remarks.—3. *Abnormis sapiens, crassaque Minerva.* "A philosopher without rules, and of strong, rough common sense." The expression *abnormis sapiens* is here used to denote one who was a follower of no sect, and derived his doctrines and precepts from no rules of philosophising as laid down by others, but who drew them all from his own breast, and was guided by his own convictions respecting the fitness or unfitness of things. The phrase *crassa Minerva* is meant to designate one who has no acquaintance with philosophical subtleties or the precepts of art, but is swayed by the dictates and suggestions of plain, native sense.—4. *Mensasque nitentes.* "And glittering tables;" *i. e.* glittering with plate.—5. *Quum stupet insanis*, &c. "When the sight is dazzled by the senseless glare;" the allusion in the term *insanis* appears to be to the folly of those who indulge in such displays. Some commentators, however, make it equivalent simply to *ingentibus*.—7. *Impransi.* "Before you have dined," or, more freely, "apart from splendid banquets."—8. *Dicam, si potero*, &c. The idea intended to be conveyed by the whole passage is as follows; The mind, when allured by a splendid banquet, becomes, like a corrupt judge, incapable of inves-

Leporem sectatus, equove
Lassus ab indomito, vel, si Romana fatigat
Militia assuetum graecari, seu pila velox,
Molliter austerum studio fallente laborem,
Seu te discus agit; pete cedentem aëra disco:
Quum labor extuderit fastidia, siccus, inanis,
Sperne cibum vilem; nisi Hymettia mella Falerno
Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemat mare; cum sale panis
Latrantem stomachum bene leniet. Unde putas? aut
Quî partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere

tigating the truth. He alone that is thirsty and hungry despises not common viands. Therefore, if thou wilt, either by hunting or riding, or, should these please thee more, by a performance of Grecian exercises, by throwing the ball or discus, drive away loathing; and then, both hungry and thirsty, thou wilt not contemn homely fare, thou wilt not wait for *mulsum*, nor for fish, but wilt appease thy sharpened appetite with plain bread and salt.—9. *Leporem sectatus, equove*, &c. Hunting and riding formed among the ancients a principal part of those exercises by which the body was thought to be best prepared for the toils of war. Compare Ode III. xxiv. 54. and Epist. I. xviii. 49.

10—22. 10. *Romana militia.* "The martial exercises of Rome." The two most important of these, hunting and riding, have just been mentioned.—11. *Assuetum graecari.* "Accustomed to indulge in Grecian games." These were the games of the *pila* and *discus*, as is stated immediately after.—12. *Molliter austerum studio*, &c. "While the excitement of the sport softens, and renders the player insensible to, the severity of the exercise."—13. *Discus.* The discus was a quoit of stone, brass, or iron, which they threw by the help of a thong put through a hole in the middle of it. It was of different figures and sizes, being sometimes square, but usually broad and round.—*Agit.* In the sense of *delectat* or *allicit.*—15. *Sperne.* "Despise if thou canst."—*Nisi Hymettia mella Falerno*, &c.; an allusion to the Roman drink called *mulsum*, which was made of wine and honey. As the Falernian here indicates the choicest wine, so the Hymettian is meant to designate the best honey. The drink here referred to was generally taken to whet the appetite.—17. *Defendens pisces.* "Protecting its fish;" *i. e.* from being caught.—*Hiemat.* "Is stormy."—18. *Latrantem stomachum.* "A hungry stomach;" literally, "a barking stomach;" *i. e.* one that, being empty of aliment and full of wind, demands food by the noise it makes. —19. *In caro nidore.* "In the price and savour of thy food;" literally, "in the dear bought savour," &c.—20. *Tu pulmentaria quaere sudando.* "Do thou seek for delicate dishes in active exercises;" *i. e.* do thou seek in active exercise for that relish, which delicious and costly viands are falsely thought to bestow. The terms *pulmentarium* and *pulmentum* originally denoted every thing eaten with *puls.* Subsequently they came

Sudando: pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone, velis quin
Hoc potius, quam gallina, tergere palatum,
Corruptus vanis rerum, quia veneat auro
Rara avis et picta pandat spectacula cauda;
Tanquam ad rem attineat quidquam. Num vesceris ista,
Quam laudas, pluma? cocto num adest honor idem?
Carne tamen quamvis distat nihil hac magis illa,

to signify every thing eaten with bread or besides bread, and hence, finally, they serve to indicate all manner of delicate and sumptuous dishes.—21. *Pinguem vitiis albumque.* "Bloated and pale with excessive indulgence." *Vitiis* here alludes to high-living generally, and to all the evils that follow in its train.—*Ostrea.* To be pronounced, in metrical reading, as a dissyllable, *ost-ra.*—22. *Scarus.* Consult note on Epode ii. 50.—*Lagois.* The *Lagois* is quite unknown: some think it a bird, others a fish. The former, very probably, is the true opinion, as the fish of this name (the *Cyclopterus Lumpus* of modern ichthyology) is not esculent. The bird *Lagois* is said to have tasted like a hare, whence its name from the Greek λαγώς. Baxter makes it the same with the Greek λαγώπους, a species of grouse, which the French term *Francolin,* and the Germans *Birkhuhn* or *Berghuhn.* Schneider, however, in his Lexicon, (*s.v.* λαγώς,) thinks that the *lagopus* corresponds to the modern *Schneehuhn,* or "White Game."

23—29. 23. *Vix tamen eripiam,* &c. "And yet with difficulty will I prevent thee, if a peacock be served up, from wishing to gratify thy palate with this, rather than a fowl, misled as thou art by mere outside, because," &c. The idea intended to be conveyed is this: And yet, after all my advice, and all my precepts to the contrary, I shall have no easy task in eradicating from thy mind that false opinion, which, based on mere external appearance, leads thee to prefer the peacock, as an article of food, to the common fowl, merely because the former is a dearer bird, and adorned with a rich and gaudy plumage.—25. *Vanis rerum.* A Græcism for *vanis rebus.*—26. *Et picta pandat spectacula cauda.* "And unfolds to the view a brilliant spectacle with its gaudy tail."—27. *Tanquam ad rem,* &c. "As if this were any thing to the purpose;" *i. e.* as if this rarity and beauty of the peacock have any thing at all to do with the taste of it.—28. *Cocto num adest,* &c. No ecthlipsis operates in *num,* but in metrical reading the word must be retained unaltered, *cocto num adest.*—*Honor idem.* "The same beauty."—29. *Carne tamen quamvis,* &c. The meaning of this passage has given rise to much contrariety of opinion. The following appears to us to yield the fairest sense: "Though there is indeed a difference in the flesh of the fowl and the peacock, yet it is plainly evident that thou art deceived not more by the latter than the former, but merely by the discrepancy in external appearance;" *i. e. Quamvis distat* gallinæ caro a pavonis, *tamen nihil* (non) *hac* (pavonis) *magis illa* (gallinæ, sed) *imparibus formis deceptum te esse patet.*

Imparibus formis deceptum te patet: esto.
Unde datum sentis, lupus hic Tiberinus an alto
Captus hiet? pontesne inter jactatus, an amnis
Ostia sub Tusci? laudas insane trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video: quo pertinet ergo
Proceros odisse lupos? quia scilicet illis
Majorem natura modum dedit, his breve pondus,
[Jejunus raro stomachus vulgaria temnit.]
Porrectum magno magnum spectare catino
Vellem, ait Harpyiis gula digna rapacibus: at vos
Praesentes Austri coquite horum opsonia. Quamquam

31—34. 31. *Unde datum sentis.* For *unde tibi concessum est ut sentias.* "Whence is it given thee to perceive?" *i. e.* by what means art thou able to discover? The scholiast alludes to this nicety of taste on the part of the Roman epicures, by which they pretended to be able to tell whether a fish had been taken between the Mulvian and Sublician bridges, or at the mouth of the Tiber. In the former case, the fish was thought to have a better taste, as having been caught in more rapid water.—*Lupus.* The pike. The *Perca labrax* of modern ichthyology. —32. *Amnis Tusci.* The Tiber.—33. *Laudas insane trilibrem,* &c. The poet now passes to another piece of folly in the *gourmands* of the day, by whom the rarer the food the more highly is it esteemed, and the more eagerly sought after, while other viands, of equal flavour in every respect, are despised, because they are common and easy to be procured. Thus, the case of the mullet and pike is cited, the former a small, the latter a long fish. If the mullet, which seldom exceeded two pounds, according to Pliny, (*Hist. Nat.* ix. 17.) even when kept in the *vivaria* and *piscinæ* of the rich, could only be procured of three pounds' weight, it was esteemed one of the greatest of rarities, while the pike, though weighing many pounds, was thought to be far its inferior.—34. *Mullum.* Horace here alludes to a three-pound mullet as a prize of rare occurrence. —*In singula quem minuas pulmenta necesse est.* "Which thou art compelled to cut into small bits." The allusion is to the small pieces into which the fish must be divided, in order that each of the guests may have a share.

35—47. 35. *Ducit.* In the sense of *trahit* or *capit.*—37. *His;* alluding to mullets.—38. *Jejunus raro stomachus,* &c. In construction (if the line be genuine) *raro* must be joined with *jejunus,* and the allusion is to the stomach of the rich, which is here described as "rarely hungry." This therefore is the reason, according to Ofellus and the poet, why the stomach of the rich contemns common food, and gives the preference to the small mullet over the large pike.—39. *Magnum.* Understand *mullum.*—40. *Ait Harpyiis gula digna rapacibus.* "Exclaims a gullet worthy of the ravenous Harpies;" *i. e.* exclaims some glutton, whose craving paunch renders him a fit companion for the ravenous Harpies.—41. *Coquite horum opsonia.* "Taint the dishes of these

Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, quum rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum: nam vilibus ovis
Nigrisque est oleis hodie locus. Haud ita pridem
Gallonî praeconis erat acipensere mensa
Infamis: quid? tum rhombos minus aequora alebant?
Tutus erat rhombus, tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo

men."—*Quamquam putet aper*, &c. "Though the boar and the fresh-caught turbot are already nauseous, when surfeiting abundance provokes the sickened stomach; when, overloaded with dainties, it prefers rapes and sharp elecampane." *Putet* is here equivalent to *nauseam creat*, and the oxymoron is worth noting between it and *recens.*—*Rhombus.* Consult note on Epode ii. 50.—43. *Rapula.* The rape is a plant of the genus Brassica, called also cole-rape and cole-seed, and of which the navew, or French turnip, is a variety.—44. *Inulas.* The elecampane marks a genus of plants of many species. The common elecampane has a perennial, thick, branching root, of a strong odour, and is used in medicine. It is sometimes called yellow star-wort. Horace applies to this herb the epithet *acidas*, not as the scholiast pretends, because it was commonly preserved in vinegar, but from the sharp and pungent nature of the plant itself.—*Necdum omnis abacta*, &c. "Nor is every kind of homely fare yet driven away from the banquets of the rich." *Rex* is here used, as elsewhere in Horace, in the sense of *beatior*, *ditior*, &c.—46. *Nigris oleis.* Columella (xii. 48.) recommends the dark-coloured olives as the best for preserving.—*Haud ita pridem*, &c. "It is not so long ago, that the table of Gallonius, the crier, was exclaimed against by all for having a sturgeon served upon it;" *i. e.* was exclaimed against by all, for this piece of extravagance in one of such contracted means. This is the Gallonius whom Lucilius lashes in his satires, and whom, for his gluttony, he calls *gurges*. Compare Cicero, *de Fin.* ii. 8.—47. *Acipensere.* The sturgeon with us is far from being regarded as a delicacy. In the time of Pliny it would seem to have been viewed as a common fish, and the naturalist expresses his surprise at the fallen fortunes of this "*piscium apud antiquos nobilissimi.*" So, in the present instance, neither Horace nor Ofellus praises the sturgeon: but they only allude to the change of tastes in the case of this fish and the turbot, the latter having completely superseded the former.

48—50. 48. *Quid? tum rhombos*, &c. The meaning is, that the turbot is now in as great repute as the sturgeon was in the time of Gallonius. Did the sea then furnish no turbots? Far from it; but no fool had as yet brought them into fashion.—50. *Donec vos auctor docuit praetorius.* "Until a man of prætorian rank first taught you to eat these birds." The allusion is to a certain Asinius Sempronius Rufus, who was the first that introduced young storks as an article of food; an addition to the luxuries of the table made in the reign of Augustus. Horace, in givino Sempronius the appellation of *praetorius*,

Si quis nunc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit, Ofello
Judice; nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus,
Cui Canis ex vero ductum cognomen adhaeret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum, et
Cujus odorem olei nequeas perferre (licebit
Ille repotia, natales, aliosve dierum
Festos albatus celebret) cornu ipse bilibri

indulges in a bitter sarcasm. This individual never was prætor; he had merely stood candidate for the office, and had been rejected by the people on account of the badness of his private character.

51—62. 51. *Edixerit.* Another hit at Sempronius. *Edicere* properly means to issue an edict as prætor.—53. *Sordidus a tenui victu*, &c. Ofellus thus far has been inveighing, through the poet, against the luxurious and the gluttonous, and recommending a plain and simple course of life. He now interposes a caution, and warns us that this plain mode of life which he advocates, must by no means be confounded with a mean and sordid one.—54. *Nam frustra vitium vitaveris illud*, &c. "For to no purpose wilt thou have shunned that vice which has just been condemned, if thou perversely turn away to its opposite."—*Avidienus.* A fictitious name most probably. We know nothing farther of this personage than what Horace states. His filth and his impudence obtained for him the nick-name of "Dog." He ate olives that were five years old, whereas they were usually accounted good for nothing after two years.—56. *Ductum.* "Derived."—57. *Est.* "Eats." From *edo.*—58. *Ac nisi mutatum*, &c. "And avoids pouring out his wine until it has become sour." *Parcit defundere* is elegantly used for *non defundit*, or *nonvult defundere.*—*Et cujus odorem olei nequeas perferre*, &c. The order of construction is as follows; *Et (licebit ille albatus celebret repotia, natales, aliosve festos dierum) ipse instillat, bilibri cornu, caulibus*, oleum, *odorem cujus olei nequeas perferre, non parcus veteris aceti.*—59. *Licebit.* "Although." In the sense of *licet* or *quamvis.*—60. *Repotia.* The *repotia* was an entertainment given by the husband on the day after the marriage, when presents were sent to the bride by her friends and relations, and she began to act as mistress of the family by performing sacred rites.—*Dierum festos.* A Græcism for *dies festos.*—61. *Albatus.* "Clothed in white." The general colour of the Roman toga was white; this colour, however, was peculiarly adopted by the guests, or those who bore a part at formal banquets, or on occasions of ceremony.—*Ipse.* "With his own hands." In this showing his mean and sordid habits, since, afraid that his guests, or his slaves, should be too profuse of his oil, bad as it was, he pours it out himself. Nor is this all: he pours it out drop by drop *(instillat)*. Moreover, the vessel containing it was of two pounds weight, as if it

Caulibus instillat, veteris non parcus aceti.
 Quali igitur victu sapiens utetur? et horum
Utrum imitabitur? Hac urguet lupus, hac canis, aiunt.
Mundus erit, qui non offendat sordidus, atque
In neutram partem cultus miser. Hic neque servis,
Albucî senis exemplo, dum munia didit,
Saevus erit; neque sic ut simplex Naevius unctam
Convivis praebebit aquam; vitium hoc quoque magnum.
 Accipe nunc, victus tenuis quae quantaque secum
Afferat. Imprimis valeas bene: nam variae res
Ut noceant homini, credas, memor illius escae,

were his whole store; and it was of horn, that it might last the longer. —62. *Veteris non parcus aceti.* This, at first view, seems not to agree with the close and sordid character of Avidienus, because old vinegar is always the best. Hence some commentators have been disposed to make *veteris*, in the present passage, mean "stale" or "flat." On the other hand, Gesner thinks the early reading, *non largus aceti*, would answer better than the received one. There appears to be no necessity, however, for either the one or the other of these remarks. Old vinegar was not more costly than new, and besides it would serve better to conquer the taste of his oil.

64—68. 64. *Utrum;* alluding to the case of Gallonius on the one hand, and that of Avidienus on the other. Compare the scholiast; "*Utrum; Gallonium an Avidienum?*"—*Hac urguet lupus*, &c. "On this side, as the saying is, presses the wolf, on that the dog." We have here a proverbial form of expression, used whenever one was between two dangers equally threatening. In the present instance the adage applies with remarkable felicity, *lupus* denoting the glutton, and *canis* Avidienus.—65. *Mundus erit, qui non offendat sordidus*, &c. "He will be regarded as one that observes the decencies and proprieties of life, who does not offend by sordid habits, and who gives no occasion for censure by running into either extreme of conduct;" *i. e.* by either carrying a regard for the proprieties of life too far on the one hand, or indulging in sordidness or want of cleanliness (whether intentional or the result of careless habits) on the other. Of each of these opposite characters an example is given: the one carrying a regard for exactness and precision to such an extreme as to punish his slaves for the most trifling omission; and the other, a good-natured, easy, and indulgent master, who lets his slaves act just as they please; and the consequence of which is, that these negligent domestics even serve greasy water (*unctam aquam*) to his guests.—67. *Dum munia didit.* "While he assigns them their several employments." The tyrannical master punishes beforehand, in anticipation of the offence.—68. *Simplex Naevius.* "The easy, good-natured Naevius."—*Unctam aquam.* "Greasy water."

71—77. 71. *Variae res.* "A mixture of one's food;" equivalent, literally, to *varia ciborum genera*.—72. *Memor illius escae*, &c. "When

Quae simplex olim tibi sederit. At simul assis
Miscueris elixa, simul conchylia turdis:
Dulcia se in bilem vertent, stomachoque tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitiis animum quoque praegravat una,
Atque affigit humo divinae particulam aurae.
Alter, ubi dicto citius curata sopori
Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus,
Seu recreare volet tenuatum corpus; ubique
Accedent anni, tractari mollius aetas
Imbecilla volet. Tibi quidnam accedet ad istam,
Quam puer et validus praesumis, mollitiem, seu
Dura valetudo inciderit seu tarda senectus?

thou callest to mind that fare, which, simple in its nature, sat so well on thy stomach in former days."—76. *Pituita.* To be pronounced, in metrical reading, *pit-wita.*—77. *Coena dubia.* "From a doubtful banquet." *Coena dubia* denotes a feast where there are so many dishes that a man knows not which to eat of; and, consequently, a splendid banquet where every luxury and delicacy present themselves; whereas *coena ambigua* merely signifies a banquet half meat and half fish served up together.—*Quin corpus onustum,* &c. "Besides this, the body, overcharged with yesterday's excess, weighs down the soul also along with it, and fixes to the earth this portion of the divine essence," or more freely, "and plunges in matter this particle of the divinity." Horace, to give a higher idea of the nobleness and dignity of the soul, borrows the language of the Pythagoreans, the Stoics, but particularly the Platonists, respecting the origin of the human soul. These and other schools of ancient philosophy believed the souls of men to be so many portions or emanations of the Deity.

80—93. 80. *Dicto citius.* Referring, not to *sopori,* but to *curata membra.* The allusion is now to a frugal repast, in opposition to "a doubtful" one; and to the ease and quickness with which such a meal as the former is dispatched, as well as to the peaceful slumbers which it brings, and the renewed bodily vigour which it bestows for the labours of the ensuing day.—81. *Praescripta ad munia.* "To his prescribed duties;" *i. e.* to the duties of his calling.—82. *Hic tamen ad melius,* &c. "And yet even this abstemious man may on certain occasions have recourse to better cheer."—84. *Tenuatum.* "Worn out with toil."—*Ubique.* "And when."—86. *Tibi quidnam accedet ad istam,* &c. "What will be added for thee to that soft indulgence, which, young and vigorous, thou art now anticipating, if either ill health or enfeebling age shall come upon thee?" *i. e.* thou art now anticipating the only things

Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed, credo, hac mente, quod hospes
Tardius adveniens vitiatum commodius, quam
Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset!
Das aliquid famae, quae carmine gratior aurem
Occupat humanam? grandes rhombi patinaeque
Grande ferunt una cum damno dedecus. Adde
Iratum patruum, vicinos, te tibi iniquum,
Et frustra mortis cupidum, quum deerit egenti
As, laquei pretium. *Jure*, inquit, *Trausius istis*
Jurgatur verbis; ego vectigalia magna
Divitiasque habeo tribus amplas regibus. Ergo,
Quod superat, non est melius quo insumere possis?
Cur eget indignus quisquam, te divite? quare

that can support thee amid the pains of sickness, or under the pressure of age. When age and sickness come, where will be their aid?—90. *Credo.* "I presume."—*Quod hospes tardius adveniens*, &c. "That a guest, arriving later than ordinary, might better partake of it, tainted as it was, than that the greedy master should devour it all himself, while sweet." *Integrum* has here the force of *recentem*, "fresh," "sweet." —92. *Hos utinam inter heroas*, &c. Ofellus is in earnest. The poet indulges in a joke.—93. *Tellus prima.* "The young earth." The good Ofellus, in his earnestness, confounds the "*antiqui*" and their "*rancidus aper*" with the happy beings who lived in the golden age, and the rich banquets that nature provided them.—*Tulisset*; in allusion to the belief, that the primitive race of men were produced from the earth.

94—111. 94. *Das aliquid famae*, &c. "Hast thou any regard for fame, which charms the human ear more sweetly than music?" The idea here intended to be conveyed, is said to be borrowed from a remark of Antisthenes the philosopher.—96. *Una cum damno.* "Along with ruin to fortune."—97. *Iratum patruum.* The severity of uncles was proverbial.—*Te tibi iniquum.* "Thee angry with thyself."—98. *Quum deerit egenti*, &c. "When an *as*, the price of a halter, shall be wanting to thee in thy poverty;" *i. e.* when, plunged in abject poverty, thou shalt not have wherewithal to purchase a halter in order to put an end to thy misery.—99. *Jure, inquit, Trausius istis*, &c. These words are supposed to proceed from some rich and luxurious individual. "Trausius (says some rich individual) is deservedly reproached in such words as these: As for me, I possess great revenues, and riches sufficient for three kings;" *i. e.* go and read these wise lectures to Trausius, I am too rich to need them.—Trausius was one who had wasted his patrimony in luxury and debauchery. — 101. *Ergo, quod superat, non est*, &c. "Hast thou then no better way in which thou mayest employ thy superfluous resources?" — 103. *Cur eget indignus quisquam.* "Why

Templa ruunt antiqua deûm? cur, improbe, carae
Non aliquid patriae tanto emetiris acervo?
Uni nimirum tibi recte semper erunt res!
O magnus posthac inimicis risus! Uterne
Ad casus dubios fidet sibi certius? hic, qui
Pluribus assuerit mentem corpusque superbum,
An qui, contentus parvo metuensque futuri,
In pace, ut sapiens, aptarit idonea bello?
  Quo magis his credas; puer hunc ego parvus Ofellum
Integris opibus novi non latius usum,
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum,
Non ego, narrantem, *temere edi luce profesta*
Quidquam praeter olus fumosae cum pede pernae;
Ac mihi seu longum post tempus venerat hospes,
Sive operum vacuo gratus conviva per imbrem

is any man, who deserves not so to be, suffering under the pressure of want?" With *indignus* supply, for a literal translation, *qui egeat.*—105. *Tanto emetiris acervo?* The terms are here extremely well selected. The wealth of the individual in question is a *heap*, and he does not count his riches, but *measures* them.—106. *Nimirum.* "No doubt." Ironical.—107. *Posthac;* alluding to the possibility of his experiencing hereafter some reverse of fortune.—109. *Pluribus.* "To a thousand artificial wants."—*Superbum.* "Pampered."—111. *In pace, ut sapiens,* &c. A beautiful comparison. As the prudent man, in time of peace, improves and strengthens his resources against the sudden arrival of war and the attacks of an enemy, so the temperate man, in prosperity, enjoys with moderation the favours of fortune, in order that the change to adversity may neither be too sudden nor too great.

112—124. 112. *His.* "These precepts," *i. e.* as uttered by Ofellus.—*Puer hunc ego parvus,* &c. "I took notice, when I was a little boy, that this Ofellus did not use his resources in any way more freely when unimpaired, than he does now that they are diminished."—114. *Videas metato in agello,* &c. "One may see the stout-hearted countryman, surrounded with his flocks and children, labouring for hire on his own farm now measured out to another, and talking to this effect." Ofellus was involved in the same misfortune with Virgil, Tibullus, and Propertius. Their lands were distributed among the veteran soldiers who had served at Philippi against Brutus and Cassius: those of Ofellus were given to one Umbrenus, who hired their former possessor to cultivate them for him.—*Metato.* "Measured out," *i. e.* transferred or assigned to another. In distributing the land to the veterans, they measured it, and allowed each so many acres.—116. *Temere.* "Without good reason."—*Luce profesta.* "On a work-day." The *dies profesti* were

Vicinus, bene erat, non piscibus urbe petitis,
Sed pullo atque haedo: tum pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat, culpa potare magistra:
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractae seria frontis.
Saeviat atque novos moveat fortuna tumultus;
Quantum hinc imminuet? quanto aut ego parcius, aut vos,
O pueri, nituistis, ut huc novus incola venit?
Nam propriae telluris herum natura neque illum,
Nec me, nec quemquam statuit: nos expulit ille;
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
Dictus, erit nulli proprius, sed cedit in usum

directly opposed to the *dies festi.*—119. *Operum vacuo per imbrem.* "Freed from labour by the badness of the weather."—120. *Bene erat.* "We had a pleasant time of it." We regaled ourselves.—121. *Pensilis uva.* "The dried grape." A species of raisin. The grapes here referred to were hung up within doors to dry.—122. *Duplice ficu.* The allusion is to "the split fig." The sweetest figs, according to Aristotle, were those that were split, dried, and then pressed together again (δίχα ἐσχισμέναι).—123. *Post hoc ludus erat, culpa potare magistra.* "After this we amused ourselves with drinking, having the fine of a bumper as the ruler of the feast." The phrase *culpa potare magistra* clearly alludes to the custom prevalent at the entertainments of former days, and not disused even in our own times, by which the individual who might chance to offend against any of the rules of the feast was fined in one cup, or in many, according to the extent of his offence. The nature of his *fault*, therefore, would be the *standard* by which his amercement was to be estimated.—124. *Ac venerata Ceres, ita culmo*, &c. "And Ceres was worshipped, that the corn might thereupon rise in a lofty stem." *Venerata* is here taken passively, and the allusion is to a libation poured out in honour of the goddess.—*Ita*; equivalent to *venerata.*—*Surgeret.* Understand *ut.*

128—134. 128. *Nituistis.* "Have you fared?" equivalent, by a pleasing figure, to *nutriti estis.* Compare the remark of Döring: "*nam bene nutriti, præcipue rustici,* nitent *vultu et corpore.*"—*Ut.* "Since." —*Novus incola*; alluding to Umbrenus.—129. *Nam propriae telluris*, &c. "For nature has made neither him, nor me, nor any one else, owner of a piece of land as a lasting possession."—131. *Nequities aut vafri inscitia juris.* "An evil course of life, or a want of acquaintance with the subtleties of the law."—132. *Vivacior heres.* "His longer-lived heir."—134. *Erit nulli proprius.* "It will be a lasting possession to no one."

Nunc mihi, nunc alii. Quocirca vivite fortes,
Fortiaque adversis opponite pectora rebus.

SATIRA III.

OMNES INSANIRE, ETIAM IPSOS STOICOS, DUM HOC DOCENT.

DAMASIPPUS.

Sic raro scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens,
Iratus tibi, quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? Ab ipsis
Saturnalibus huc fugisti. Sobrius ergo
Dic aliquid dignum promissis: incipe. Nil est.

Satire III.—Horace here converses with a Stoic, who was well known at Rome for the extravagant opinions which he entertained. In this fictitious dialogue the pretended philosopher adduces the authority of a brother charlatan, to prove that all mankind are mad, with the exception of the stoical sage. They deal out folly to every one in large portions, and assign Horace himself his full share. The various classes of men, the ambitious, luxurious, avaricious, and amorous, are distributed by them, as it were, into so many groups, or pictures, of exquisite taste and beauty, in which are delineated, with admirable skill, all the ruling passions that tyrannize over the heart of man. Some of their precepts are excellent, and expressed in lively and natural terms; but occasional bursts of extravagance show that it was the object of the poet to turn their theories into jest, and to expose their interpretation of the principles established by the founders of their sect. (Dunlop's *Roman Literature*, vol. iii. p. 256.)

1—7. 1. *Scribis.* The allusion is to the composing of verses.—2. *Membranam.* "Parchment."—*Scriptorum quaeque retexens.* "Retouching each of thy former productions." *Retexo* is properly applied to the operation of unweaving: it is here metaphorically used for correcting and retouching a work.—3. *Benignus.* "Prone to indulge in."—4. *Dignum sermone.* "Worthy of mention."—*Quid fiet?* "What is to be done?" *i. e.* what dost thou intend doing? wilt thou write then, or not?—*Ab ipsis Saturnalibus huc fugisti.* The train of ideas is as follows: One would imagine, indeed, from thy conduct, that the former of these plans had been adopted, and that thou wert actually going to write, for "thou hast fled hither," to the retirement of thy villa, "from the very feast of Saturn itself."—*Huc* refers to the poet's Sabine villa, whither he had retired from the noise and confusion attending the celebration of the *Saturnalia* in the streets of the capital.—5. *Sobrius.* "In sober mood;" *i. e.* amid the sober tranquillity and the retirement of thy villa.—6. *Incipe.* After uttering this, Damasippus is supposed to pause a while, waiting for the poet to begin the task of composition. At

Culpantur frustra calami, immeritusque laborat
Iratis natus paries dîs atque poëtis.
Atqui vultus erat multa et praeclara minantis,
Si vacuum tepido cepisset villula tecto.
Quorsum pertinuit stipare Platona Menandro?
Eupolin Archilocho, comites educere tantos?
Invidiam placare paras, virtute relicta?
Contemnere miser. Vitanda est improba Siren
Desidia; aut quidquid vita meliore parasti,
Ponendum aequo animo.

HORATIUS.

Dî te, Damasippe, deaeque
Verum ob consilium donent tonsore. Sed unde
Tam bene me nosti?

length, tired with waiting to no purpose, he exclaims, *Nil est.* "Nothing is forthcoming."—7. *Calami.* "The pens." When writing on paper or parchment, the Romans made use of a reed sharpened and split in the point, like our pens, which they dipped in ink *(atramentum).—Immeritusque laborat iratis natus paries,* &c. "And the unoffending wall suffers, born under the malediction of gods and of poets." A humourous allusion. The walls of a poet's chamber, observes Francis, seem built with the curse of the gods upon them, since the gods have subjected them to the capricious passions of the rhyming tribe, who curse and strike them in their poetical fits, as if they were the cause of their sterility.

9—16. 9. *Atqui vultus erat,* &c. "And yet thou hadst the air of one that threatened many fine things, if once thy little villa should receive thee, disengaged from other pursuits, beneath its comfortable roof."—*Minantis.* Compare the scholiast: *pollicentis, promittentis.* The allusion is to the promised results of the poet's labours.—10. *Vacuum.* Supply the ellipsis as follows: *te vacuum rerum.—Tepido;* alluding to the comfortable accommodations at the poet's Sabine villa.—11. *Quorsum pertinuit stipare,* &c. "What good purpose has it answered to pack Plato on Menander, Eupolis on Archilochus?" The allusion is to the works of these writers, which the poet is supposed to have packed up and brought with him into the country.—13. *Invidiam placare paras, virtute relicta?* "Art thou attempting to allay the odium excited against thee, by abandoning the path of virtue?" *i. e.* art thou endeavouring to allay the odium excited by thy satirical writings, by abandoning altogether that branch of composition? The writing of satires is here dignified with the appellation of "*virtus,*" its object being to lash the vices and the failings of men.—15. *Quidquid.* Understand *laudis.* —*Vita meliore.* "In the better period of thy life;" in those better days, when spiritless and indolent feelings had not as yet come upon thee, and when thou wert wont to lash with severity the failings of men. —16. *Ponendum.* "Must be given up."

DAMASIPPUS.

Postquam omnis res mea Janum
Ad medium fracta est, aliena negotia curo,
Excussus propriis. Olim nam quaerere amabam,
Quo vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset:
Callidus huic signo ponebam millia centum:
Hortos egregiasque domos mercarier unus
Cum lucro nôram; unde frequentia Mercuriale

17—25. 17. *Donent tonsore.* Horace pretends not to be aware that Damasippus is a philosopher, and therefore nourishes a length of beard, but charitably wishes him a barber, who may remove from his chin its unseemly covering, to the uncouth appearance of which the want of personal cleanliness had, no doubt, largely contributed.—18. *Postquam omnis res mea Janum,* &c. "After all my fortunes were shipwrecked at the middle Janus."—*Janum ad medium.* By this is meant what we would term in modern parlance "the exchange." In the Roman Forum, besides the temple of Janus there were three arches or arcades dedicated to this god, standing at some distance apart, and forming by their line of direction a kind of street, as it were; for, strictly speaking, there were no streets in the Forum. The central one of these arches was the usual rendezvous of brokers and money-lenders, and was termed *medius Janus,*—while the other two were denominated, from their respective positions, *summus Janus,* and *infimus* or *imus Janus.* Damasippus speaks of himself as having become bankrupt at the middle one of these.—19. *Aliena negotia curo, excussus propriis.* "I attend to the concerns of other people, being completely detached from any of my own;" *i.e.* having none of my own to occupy me.—20. *Olim nam quaerere amabam,* &c. With *quaerere* supply *aes.* The allusion here is to vessels of bronze; and Damasippus, describing the line of employment which he had pursued up to his bankruptcy, makes himself out to have been what we would term a virtuoso, and a dealer in antiques.—21. *Quo vafer ille pedes,* &c. Sisyphus was the most crafty chieftain of the heroic age. A bronze vessel as old as his time would meet with many sad unbelievers among the common herd of men.—22. *Infabre.* "With inferior skill."—*Durius.* "In too rough a mould." This term is directly opposed to *mollius.*—23. *Callidus huic signo,* &c. "Being a connoisseur in such things, I estimated this statue at a hundred thousand sesterces." With *millia centum* supply *sestertiûm* or *nummûm.* As regards the use of the verb *pono* in this passage, compare the analogous expression *ponere pretium,* to estimate, or set a value upon.—25. *Cum lucro.* "At a bargain."—*Unde frequentia Mercuriale,* &c. "Whence the crowds attending auction in the public streets gave me the surname of Mercury's favourite."—*Frequentia compita;* literally, "the crowded streets." The allusion, however, is to the crowds attending sales at auction in the public streets. Damasippus, a professed connoisseur, made it a point to attend every sale of this kind, however low, in the hope of picking up bargains.

Imposuere mihi cognomen compita.

HORATIUS.

Novi,
Et miror morbi purgatum te illius.

DAMASIPPUS.

Atqui
Emovit veterem mire novus, ut solet, in cor
Trajecto lateris miseri capitisque dolore,
Ut lethargicus hic, quum fit pugil, et medicum urguet.

HORATIUS.

Dum ne quid simile huic, esto ut libet.

DAMASIPPUS.

O bone, ne te
Frustrere; insanis et tu stultique prope omnes,
Si quid Stertinius veri crepat; unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus jussit sapientem pascere barbam,
Atque a Fabricio non tristem ponte reverti.

27—36. 27. *Morbi purgatum illius.* The genitive is here used by a Græcism, *καθαρθέντα τῆς νόσου*. Horace alludes to the antiquarian mania under which Damasippus had laboured.—*Atqui.* "Why."—28. *Ut solet, in cor trajecto*, &c. "As is wont to happen, when the pain of the afflicted side or head passes into the stomach." *Cor* is often used by the Latin writers, in imitation of the Greek *καρδία,* to signify the stomach. Damasippus wishes to convey the idea, that his antiquarian fit was converted into a philosophical one, just as pleurisy sometimes changes into a cardiac affection.—31. *Huic.* This may either refer to the frenzied patient just spoken of, or, what is far more spirited, to the poet himself.—32. *Stultique prope omnes*; i. e. *et prope omnes, utpote stulti.* The wise man of the Stoics is alone excepted. Consult note on Satire I. iii. 77.—33. *Si quid Stertinius veri crepat.* "If Stertinius utters any truth." The use of the indicative in this passage is intended to express the full reliance which Damasippus has in the infallibility of Stertinius. This Stertinius was a Stoic of the day, who left behind him, according to the scholiast, two hundred and twenty volumes on the philosophy of his sect, written in the Latin tongue!—*Crepat.* The peculiar force of this verb, in the present instance, is lost in a translation: It refers to the authoritative tone assumed by Stertinius, in uttering his oracles of wisdom.—35. *Sapientem pascere barbam.* "To nurse a philosophic beard;" *i. e.* a long and flowing one, the badge of wisdom.—36. *Fabricio ponte.* This bridge connected the island in the Tiber with the left bank of that river. It was erected by L. Fabricius, superintendant of ways, in the consulship of Q. Lepidus and M. Lollius, as an

Nam male re gesta quum vellem mittere operto
Me capite in flumen, dexter stetit, et, Cave faxis
Te quidquam indignum: pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi.
Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia, et quemcunque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autumat. Haec populos, haec magnos formula reges,
Excepto sapiente, tenet. Nunc accipe, quare
Desipiant omnes aeque ac tu, qui tibi nomen
Insano posuere. Velut silvis, ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum, hic dextrorsum abit; unus utrisque
Error, sed variis illudit partibus; hoc te
Crede modo insanum; nihilo sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiae nihilum metuenda timentis, ut ignes,

inscription still remaining on one of the arches testifies. The modern name is *Ponte di quattro Capi*, "the bridge of the four heads," from a four-faced statue of Janus erected near it.—*Non tristem.* "With my mind at ease." No longer plunged in melancholy.

37—46. 37. *Operto capite.* Among the ancients, all who had devoted themselves to death in any way, or on any account, previously covered the head. Damasippus intended to destroy himself, on the occasion alluded to, in consequence of the ruin of his private affairs.—38. *Dexter stetit.* "He stood on a sudden by my side, like a guardian genius."—*Cave.* The final vowel of this word is short, the form here employed being deduced from the old *cavo, -ĕre*, the primitive and stem-conjugation of *caveo-ēre.*—39. *Pudor malus.* "A false shame."—43. *Mala stultitia.* "Vicious folly."—44. *Chrysippi porticus et grex.* "The portico, and the school of Chrysippus." The ignorant Stoic here confounds the disciple with the master, and, instead of referring to Zeno, the actual founder of the Stoic sect, names Chrysippus as such.—45. *Autumat.* "Deem."—*Haec formula.* "This definition."—46. *Tenet.* In the sense of *complectitur.*

48—60. 48. *Velut silvis, ubi passim,* &c. The train of ideas is as follows: As is accustomed to happen in woods, where those who wander about generally all go wrong: this one mistakes his way to the left, that one to the right; each errs, but in a different way from the other: in this same manner (*hoc modo*), believe thyself to be insane; while he who laughs at thee is in no respect whatever a wiser man than thou art, and will be himself laughed at by others as not in possession of his senses.—53. *Caudam trahat.* A metaphor, taken, as the scholiast informs us,

Ut rupes, fluviosque in campo obstare queratur :
Alterum et huic varum et nihilo sapientius, ignes
Per medios fluviosque ruentis ; clamet amica,
Mater, honesta soror, cum cognatis pater, uxor :
Hic fossa est ingens, hic rupes maxima, serva !
Non magis audierit, quam Fufius ebrius olim,
Quum Ilionam edormit, Catienis mille ducentis,
Mater, te appello, clamantibus. Huic ego vulgus
Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo :

from a custom among children, who tied a tail behind a person whom they had a mind to laugh at.—56. *Huic varum.* "The opposite to this."—59. *Serva.* "Take care."—60. *Non magis audierit, quam Fufius ebrius olim,* &c. The idea of a person madly making his way amid such dangers as those mentioned in the text, deaf to all the exclamations and warnings of his friends, naturally reminds Stertinius of the laughable anecdote relative to the actor Fufius. In the play of Pacuvius, entitled *Iliona,* Fufius had to support the character of this princess ; and in the scene where the shade of her son, who had been murdered by Polymnestor, king of Thrace, appeared to her, and began to address her in the words *Mater, te appello,* proceeding to relate what had happened to him, and entreating the rites of burial, the drunken Fufius, who should have awakened and sprung from his couch at the very first words, *Mater, te appello,* slept away in good earnest ; while Catienus, the performer, who acted the part of the shade, and the entire audience after him *(Catienis mille ducentis),* kept calling out the words to no purpose, the intoxicated actor being too soundly asleep to hear them.

61—62. 61. *Quum Ilionam edormit.* "When he sleeps through the part of Iliona."—*Catienis mille ducentis.* The audience joined in the cry of Catienus to the sleeping performer ; and hence they are pleasantly styled so many Catienuses.—63. *Huic ego vulgus,* &c. The construction is as follows : *Ego docebo cunctum vulgus insanire* errorem *similem huic errori.* "I will now show that the common herd of mankind are all similarly insane ;" *i. e.* resemble either one or the other of the two instances which I have cited. The term *vulgus* is here purposely employed, as keeping up the distinction between the wise man of the Stoics and the less-favoured portion of his fellow-creatures.

64—72. 64. *Insanit veteres statuas,* &c. Stertinius now proceeds to prove his assertion, that the common herd of mankind are all mad. The train of ideas is as follows .—Damasippus is mad in buying up old statues : the creditor of Damasippus, who lends him the money wherewith to make these purchases, is also mad, for he knows very well it will never be repaid : usurers are mad in putting out money at interest with worthless and unprincipled men, for, however careful they may be in taking written obligations for repayment, these Proteus-like rogues will slip through their fingers : Finally, he is mad who lends money at such an exorbitant rate of interest that it can never be paid by the debtor.—

Integer est mentis Damasippi creditor? esto.
Accipe quod nunquam reddas mihi, si tibi dicam,
Tune insanus eris, si acceperis, an magis excors,
Rejecta praeda, quam praesens Mercurius fert?
Scribe decem a Nerio: non est satis: adde Cicutae
Nodosi tabulas centum; mille adde catenas:
Effugiet tamen haec sceleratus vincula Proteus.
Quum rapies in jus malis ridentem alienis,
Fiet aper, modo avis, modo saxum, et, quum volet, arbor.
Si male rem gerere insani, contra bene sani est,
Putidius multo cerebrum est, mihi crede, Perillî
Dictantis, quod tu nunquam rescribere possis.
  Audire atque togam jubeo componere, quisquis

65. *Esto. Accipe quod nunquam*, &c. An indirect mode is adopted to prove the insanity of Damasippus's creditor. The poet, for argument's sake, concedes at first that he is sane, (*Esto*, "suppose for a moment that he is so,") only to prove him eventually altogether out of his senses. If I tell thee, observes Stertinius, to take what I know thou wilt never be able to repay, will it be madness in thee to accept of it? Will it not rather be the height of madness for thee to refuse such an offer? It is I, then, that am mad in acting this part to thee.—68. *Praesens Mercurius.* "Propitious Mercury."—69. *Scribe decem a Nerio: non est satis*, &c. With *scribe* supply *tabulas.* Stertinius is now supposed to address some sordid usurer, whom he advises to take care and not be over-reached in lending out his money. "Write ten obligations for the repayment of the money, after the form devised by Nerius: 'tis not enough: Add the hundred covenants of the knotty Cicuta;" *i. e.* make the individual who borrows of thee sign his name, not to one merely, but to ten obligations for repayment, and let these be drawn up after the form which Nerius, craftiest of bankers, has devised, and which he compels his own debtors to sign: Still this form, cautious and guarded as it is, will not prove strong enough: Add to it the hundred covenants of the banker Cicuta, with which, as if they were so many knots, he ties down his debtors to their agreements.—72. *Malis ridentem alienis.* "Laughing with the cheeks of another." Commentators differ in their explanation of this phrase. According to some it means "laughing immoderately;" others take it to denote "laughing at the expense of another;" while a third class render it, "forcing a laugh."

75—88. 75. *Putidius multo cerebrum est*, &c. "Believe me, the brain of Perillius is by far the more addle of the two, who lends thee money which thou canst never repay;" *i. e.* lends it at such an exorbitant rate of interest as to preclude the possibility of its being ever repaid. Perillius appears to have been a noted usurer.—76. *Dictantis.* This term here refers literally to the creditor's dictating the form of the written obligation for repayment. This the borrower writes and signs. If the money is repaid, another writing is signed by both the borrower and lender. Hence *scribere*, "to borrow;" and *rescribere*, "to repay."—77. *Audire*

Ambitione mala aut argenti pallet amore
Quisquis luxuria tristique superstitione,
Aut alio mentis morbo calet; huc propius me,
Dum doceo insanire omnes vos, ordine adite.
Danda est ellebori multo pars maxima avaris:
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberî summam incidere sepulcro;
Ni sic fecissent, gladiatorum dare centum
Damnati populo paria, atque epulum arbitrio Arrî et
Frumenti quantum metit Africa. *Sive ego prave*
Seu recte hoc volui, ne sis patruus mihi. Credo
Hoc Staberî prudentem animum vidisse. Quid ergo
Sensit, quum summam patrimonî inscalpere saxo
Heredes voluit? Quoad vixit, credidit ingens
Pauperiem vitium, et cavit nihil acrius; ut si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior. Omnis enim res,

atque togam jubeo componere, &c. Thus far, the examples of insanity which Stertinius has adduced, have grown naturally out of the particular case of Damasippus. He now enters on a wider field of observation. The expression *togam componere* refers to an attentive hearer.—80. *Calet.* In the sense of *æstuat.*—82. *Ellebori.* Hellebore was prescribed in cases of madness.—83. *Anticyram omnem.* "The whole produce of Anticyra." There were two Anticyras in the ancient world, one in Thessaly and the other in Phocis. The first of these places was situate at the mouth of the river Sperchius. It was said to produce the genuine hellebore. The second lay on a bend of the Sinus Corinthiacus, east of the Sinus Crissæus. It was also celebrated for its producing hellebore. —84. *Heredes Staberî summam*, &c. "The heirs of Staberius engraved the sum he left them on his tomb." With *summam* the genitive *hereditatis* may be supplied.—85. *Gladiatorum dare centum*, &c. "They were bound by the will to exhibit a hundred pair of gladiators to the people." The term *damnati* contains an allusion to the form of the will, in which the testator required any thing of his heirs, *Heres meus damnas esto*, or *Heredes mei damnas sunto.*—86. *Arrî.* Arrius appears to have been a noted *gourmand* of the day; and an entertainment such as he should direct, would be, of course, no unexpensive one.—87. *Frumenti quantum metit Africa.* Africa Propria was famed for its fertility.—*Sive ego prave seu recte hoc volui, ne sis patruus mihi.* The words employed by Staberius in his will.—82. *Ne sis patruus mihi.* "Be not severe against me;" *i. e.* Blame me not. Consult note on Sat. II. ii. 97.

89—103. 89. *Hoc vidisse.* "Foresaw this;" *i. e.* that they would refuse to engrave the amount of the inheritance on his tomb, unless they were forced to do it by severe penalties.—91. *Quoad.* To be pronounced, in metrical reading, as a word of one syllable.—94. *Videretur.* For the

Virtus, fama, decus, divina humanaque pulchris
Divitiis parent; quas qui construxerit, ille
Clarus erit, fortis, justus. Sapiensne? Etiam; et rex,
Et quidquid volet. Hoc, veluti virtute paratum,
Speravit magnae laudi fore. Quid simile isti
Graecus Aristippus, qui servos projicere aurum
In media jussit Libya, quia tardius irent
Propter onus segnes? Uter est insanior horum?
Nil agit exemplum, litem quod lite resolvit.
  Si quis emat citharas, emtas comportet in unum,
Nec studio citharae nec Musae deditus ulli;
Si scalpra et formas non sutor; nautica vela
Aversus mercaturis; delirus et amens
Undique dicatur merito. Quî discrepat istis,

common form *visus esset.*—98. *Hoc;* alluding to his accumulated riches; and in this we see the reason for the injunction which Staberius laid upon his heirs. As he himself thought every thing of wealth, he conceived that posterity would adopt the same standard of excellence, and entertain the higher opinion of him, the greater they saw the sum to be which he had amassed during his life, and left by testament to his heirs.—99. *Quid simile isti Graecus Aristippus.* "What did the Grecian Aristippus do like this man?" *i. e.* how unlike to this was the conduct of the Grecian Aristippus. The philosopher here named was founder of the Cyrenaic sect, which derived his name from his native city, Cyrene in Africa. Pleasure, according to him, is the ultimate object of human pursuit; and it is only in subserviency to this, that fame, friendship, and even virtue, are to be desired. Since pleasure then, argued our philosopher, is to be derived, not from the past or the future, but the present, a wise man will take care to enjoy the present hour, and will be indifferent to life or death. His doctrine was, of course, much decried by the Stoics, and Stertinius, who was himself a Stoic, has given an ill-natured turn to this story.—103. *Nil agit exemplum, litem quod lite resolvit.* "An instance, which solves one difficulty by raising another, concludes, thou wilt say, nothing." Stertinius here anticipates an objection that might be urged against his mode of reasoning, and in so doing indulges his feelings of opposition to the doctrines of Aristippus. The excessive regard for wealth which characterized Staberius cannot be censured by adducing the opposite example of Aristippus; for this last, according to him, is equally indicative of an insane and distempered mind.

104—128. 104. *Si quis emat citharas,* &c. Stertinius allows the force of the objection, that it is impossible to decide who is the greater fool, Staberius or Aristippus; but he now gives other instances to determine the question against the former. Money to a miser is like an instrument of music in the hands of a man who knows not how to play on it. They both owe their harmony to the art of using them.—105. *Nec studio citharae nec Musae deditus ulli.* "Neither from any love for the lyre,

Qui nummos aurumque recondit, nescius uti
Compositis, metuensque velut contingere sacrum?
Si quis ad ingentem frumenti semper acervum
Projectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris;
Si positis intus Chii veterisque Falerni
Mille cadis, nihil est, tercentum millibus, acre
Potet acetum; age, si et stramentis incubet unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca:
Nimirum insanus paucis videatur, eo quod
Maxima pars hominum morbo jactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
Dîs inimice senex, custodis? ne tibi desit?
Quantulum enim summae curtabit quisque dierum,
Unguere si caules oleo meliore, caputque
Coeperis impexa foedum porrigine? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique? tun' sanis? Populum si caedere saxis
Incipias, servosve tuo quos aere pararis,

nor because attached to any Muse," *i. e.* to any branch of the musical art.—106. *Formas.* "Lasts."—108. *Undique.* "By all."—110. *Compositis.* "What he has accumulated."—116. *Nihil est.* "Nay." —117. *Age.* "Still farther. Equivalent to *audi porro.*—*Undeoctoginta annos natus.* "When seventy-nine years old."—120. *Nimirum.* "No doubt." Ironical.—121. *Morbo jactatur eodem.* "Labour under the same malady;" literally, "are tossed to and fro by the same disease." —123. *Dîs inimice.* "Object of hatred to the gods themselves."—*Ne tibi desit?* Supply *an.* "Or is it lest want may overtake thee?"—124. *Quantulum enim summae,* &c. The train of ideas, when the ellipsis is supplied, is as follows: Be of good cheer, old man! want shall not come nigh thee! "for how little will each day take from thy accumulated hoard, if," &c.—125. *Unguere si caules oleo meliore.* Compare verse 59 of the preceding Satire.—127. *Si quidvis satis est.* "If any thing suffices;" *i. e.* if our wants are so few as thou maintainest them to be. Covetous men have always some excuse at hand to palliate and disguise their avarice: that they deny themselves nothing necessary; that nature is satisfied with a little, &c. Stertinius here retorts very severely upon them. If nature's wants are so few, why dost thou commit so many crimes to heap up riches, which thou canst be as well without?—128. *Tun' sanus?* We have here a new character introduced, and a new species of madness passes in review.

Insanum te omnes pueri clamentque puellae:
Quum laqueo uxorem interimis, matremque veneno,
Incolumi capite es? Quid enim? Neque tu hoc facis Argis,
Nec ferro, ut demens genitricem occidit Orestes.
An tu reris eum occisa insanisse parente,
Ac non ante malis dementem actum Furiis, quam
In matris jugulo ferrum tepefecit acutum?
Quin ex quo habitus male tutae mentis Orestes,
Nil sane fecit, quod tu reprendere possis:
Non Pyladen ferro violare aususve sororem est
Electram: tantum maledicit utrique, vocando
Hanc Furiam, hunc aliud, jussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus

131—141. 131. *Quum laqueo uxorem interimis*, &c. The scene again changes, and the Stoic now addresses one who had strangled his wife, to get into possession of a rich portion; and another who had poisoned his mother, in order to attain the sooner to a rich estate. Thus avarice is regularly conducted through all its degrees, until it ends in murder and parricide.—132. *Quid enim?* "And why not?" Stertinius, at first, ironically concedes, that the individual in question is not insane, because, forsooth, he neither killed his mother at Argos, nor with the sword as Orestes did; just as if the place or instrument had any thing to do with the criminality of the act. After this, however, he changes to a serious tone, and proceeds to show that Orestes, in fact, was the least guilty of the two. The latter slew his mother, because, contrary to the common belief, the Furies maddened and impelled him to the deed: but the moment his mother fell beneath his hand, insanity departed, and reason returned. Whereas the person whom the Stoic addresses, after having committed crimes to which nothing but his own inordinate desire of riches prompted him, is still as insane as ever in adding to his store.—137. *Quin ex quo habitus male tutae*, &c. "Moreover, from the time that Orestes was commonly regarded as of unsound mind." The expression *male tutae* is here equivalent to *male sanae*.—139. *Pyladen*. Pylades, the well-known and intimate friend of Orestes.—141. *Splendida bilis*. "High-toned choler." The Stoic will have it that Orestes was not insane after he had slain Clytemnestra, but only in a state of high-wrought excitement. This statement, so directly in opposition to the common account, may either be a discovery of the Stoic's himself, or else Horace may have followed a different tradition from that which Euripides adopted.

142—155. 142. *Pauper Opimius*, &c. Another instance of the insanity of avarice. "Opimius, poor amid silver and gold, hoarded up within."—143. *Veientanum*. Understand *vinum*. The Veientan wine, his holiday beverage, described by Porphyrion as being of the worst

Campana solitus trulla, vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres
Jam circum loculos et claves laetus ovansque
Curreret. Hunc medicus multum celer atque fidelis
Excitat hoc pacto: mensam poni jubet, atque
Effundi saccos nummorum, accedere plures
Ad numerandum: hominem sic erigit; addit et illud,
Ni tua custodis, avidus jam haec auferet heres.
Men' vivo?—Ut vivas igitur, vigila: hoc age: *Quid vis?*—
Deficient inopem venae te, ni cibus atque
Ingenua accedit stomacho fultura ruenti.
Tu cessas? agedum, sume hoc ptisanarium oryzae.
Quanti emtae?—Parvo.—*Quanti ergo?*—Octussibus.—*Eheu!*
Quid refert, morbo an furtis pereamque rapinis?
Quisnam igitur sanus?—Qui non stultus.—Quid avarus?
Stultus et insanus.—Quid? si quis non sit avarus,
Continuo sanus?—Minime.—Cur, Stoice? Dicam.
Non est cardiacus, Craterum dixisse putato,
Hic aeger. Recte est igitur surgetque? Negabit,
Quod latus aut renes morbo tentantur acuto.

kind.—144. *Campana trulla.* "From an earthen pot." The epithet *Campana* is here used to indicate the earthen-ware of Campania. The *trulla* was a species of pot or mug used for drawing wine, and from which the liquor was also poured into the drinking-cups. The meaning of the text therefore is, not that Opimius drank his wine immediately from the *trulla*, but after it had been poured from such a vessel (made of earthen-ware and not of better materials) into the *poculum* or cup.—147. *Multum celer atque fidelis.* "A man of great promptness and fidelity."—152. *Men' vivo?* "What! while I am yet alive?"—*Ut vivas igitur, vigila: Hoc age.* The reply of the physician. Connect the train of ideas as follows: In the state in which thou at present art, thou canst hardly be said to be alive: "that thou mayest live therefore in reality, arouse thyself, do this which I bid."—154. *Ruenti.* In the sense of *deficienti.* The term is here employed on account of its direct opposition to *fultura.*—155. *Hoc ptisanarium oryzae.* "This decoction of rice."

160—166. 160. *Cur Stoice?* Stertinius here puts the question to himself, and immediately subjoins the answer.—161. *Non est cardiacus.* "Has nothing the matter with his stomach." The *cardiacus morbus* is a disorder attended with weakness and pain of the stomach, debility of body, great sweatings, &c.—*Craterum.* Craterus was a physician of whom Cicero speaks in a flattering manner in his correspondence with Atticus. *(Ep. ad. Att.* xii. 13. and 14.)—162. *Negabit;* scil. Craterus.—

Non est perjurus neque sordidus: immolet aequis
Hic porcum Laribus; verum ambitiosus et audax:
Naviget Anticyram. Quid enim differt, barathrone
Dones quidquid habes, an nunquam utare paratis?
Servius Oppidius Canusî duo praedia, dives
Antiquo censu, gnatis divîsse duobus
Fertur, et haec moriens pueris dixisse vocatis
Ad lectum: *Postquam te talos, Aule, nucesque*
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem:
Extimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam.
Quare per divos oratus uterque Penates,
Tu cave ne minuas, tu, ne majus facias id,
Quod satis esse putat pater, et natura coërcet.
Praeterea ne vos titillet gloria, jure-

164. *Aequis.* In the sense of *Propitiis.*—165. *Porcum.* As all the good and bad accidents that happened in families were generally attributed to the household deities, Stertinius advises the man who, by the favour of these gods, is neither perjured nor a miser, gratefully to sacrifice a hog to them, which was their usual oblation.—166. *Naviget Anticyram.* Compare note on verse 83. The expression *naviget Anticyram* (or *Anticyras)* is one of a proverbial character, and equivalent to "*insanus est.*"—*Barathro.* "On the greedy and all-devouring gulf of the populace." The populace, constantly demanding new gratifications from the candidates for their favour, and never satiated, are here forcibly compared to a deep pit or gulf, into which many things may be thrown, and yet no perceptible diminution in depth present itself.

161—178. 168. *Dives antiquo censu.* "Rich according to the estimate of former times;" *i. e.* who in the earlier and simpler periods of the Roman state, when riches were less abundant, would have been regarded as a wealthy man.—*Divîsse.* Contracted from *divisisse.*—171. *Talos nucesque.* "Thy *tali* and nuts," *i. e.* thy playthings. The *tali* here meant were a kind of bones, with which children used to play.

172—186. 172. *Sinu laxo.* "In the bosom of thy gown left carelessly open." Aulus carried about his playthings in the bosom or *sinus* of his *prætexta*, which he allowed to hang in a loose and careless manner about him. The anxious father saw in this, and in what immediately follows, *(donare et ludere,)* the seeds, as he feared, of prodigality in after-life.—*Donare et ludere.* "Give them away to others, and lose them at play."—173. *Tristem.* "With an anxious brow."—174. *Vesania discors.* "Different kinds of madness;" *i. e.* the father feared lest Aulus should become a prodigal, and Tiberius a miser.—175. *Nomentanum.* Consult note on Sat. I. i. 101.—*Cicutam.* Compare note on verse 69.—178. *Coërcet.* "Assigns as a limit," *i. e.* deems

Jurando obstringam ambo: uter Aedilis fueritve
Vestrum Praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in circo spatiere, et aëneus ut stes,
Nudus agris, nudus nummis, insane, paternis?
Scilicet ut plausus, quos fert Agrippa, feras tu,
Astuta ingenuum vulpes imitata leonem?
Ne quis humasse velit Ajacem, Atrida, vetas cur?—

sufficient. What is sufficient to answer all the demands of nature.—180. *Aedilis, fueritve vestrum praetor.* The offices of ædile and prætor being the principal avenues to higher preferment, and those who were defeated in suing for them finding it difficult, in consequence, to attain any office of magistracy for the time to come, it was a necessary result, that canvassing for the respective dignities of ædile and prætor should open a door to largesses and heavy expenditure, for the purpose of conciliating the good-will of the voters.—181. *Intestabilis et sacer.* "Infamous and accursed." The epithet *intestabilis*, which both here and in general is equivalent simply to *infamis*, denotes, in its proper and special sense, an individual who is neither allowed to give evidence in a court of justice, to make a will, be a witness to one, or receive any thing by testamentary bequest.—182. *In cicere atque faba,* &c.; alluding to largesses bestowed on the populace. Horace here puts for largesses in general those of a particular kind, though of an earlier date.—183. *Latus.* "Puffed up with importance."—*Et aëneus ut stes.* "And that thou mayest stand in brass;" *i. e.* mayest have a brazen statue raised to thy honour, and as a memorial of thy liberality.—184. *Nudus agris, nudus nummis,* &c.; alluding to the ruinous effects of largesses on the private resources of the individual who bestows them.—185. *Scilicet.* Ironical.—*Agrippa.* M. Vipsanius Agrippa, the illustrious Roman, having been elected ædile A. U. C. 721, displayed so much magnificence in the celebration of the Circensian games, and in the other spectacles which he exhibited, and also evinced such munificent liberality in the public buildings with which he caused the city to be adorned, as to be every where greeted with the loudest acclamations by the populace.—186. *Astuta vulpes.* Supply *veluti*, or some equivalent particle. "Like a cunning fox having imitated a noble lion."

187—191. 187. *Ne quis humasse velit,* &c. Stertinius now brings forward a new instance of insanity, that of no less a personage than the royal Agamemnon himself, in offering up his own daughter as a victim to Diana. The transition at first view appears abrupt, but when we call to mind that this new example is aimed directly at the criminal excesses to which ambition and a love of glory lead, the connexion between it and the concluding part of the previous narrative becomes immediately apparent. A man from the lower rank is here introduced, who inquires of Agamemnon why the corpse of Ajax is denied the rites of burial. The monarch answers, that there is a just cause of anger in his breast against the son of Telamon, because the latter, while under the influence of frenzy, slew a flock of sheep, calling out at the same time that he was consigning to death Ulysses, Menelaus, and

Rex sum.—Nil ultra quaero plebeius.—*Et aequam*
Rem imperito ; at, si cui videor non justus, inulto
Dicere, quod sentit, permitto.—Maxime regum,
Dî tibi dent capta classem reducere Troja.
Ergo consulere et mox respondere licebit?—
Consule.—Cur Ajax, heros ab Achille secundus,
Putescit, toties servatis clarus Achivis?
Gaudeat ut populus Priami Priamusque inhumato,
Per quem tot juvenes patrio caruere sepulcro?—
Mille ovium insanus morti dedit, inclytum Ulixen
Et Menelaum una mecum se occidere clamans.—
Tu quum pro vitula statuis dulcem Aulide natam
Ante aras, spargisque mola caput, improbe, salsa,
Rectum animi servas? Quorsum insanus? Quid enim Ajax
Fecit? Quum stravit ferro pecus, abstinuit vim
Uxore et gnato ; mala multa precatus Atridis

Agamemnon. The interrogator then proceeds to show, in reply to this defence on the part of the Grecian king, that the latter was far more insane himself, when he gave up his daughter Iphigenia to the knife of the sacrificer.—188. *Rex sum.* "I am a king;" *i. e.* I do this of my own royal pleasure, and no one has a right to inquire into the motives of my conduct.—*Et aequam rem imperito.* The humility of his opponent, in seeming to allow his royal manner of deciding the question, now extorts a second and more condescending reply from the monarch.—199. *Inulto.* "With impunity."—191. *Di tibi dent*, &c. Compare Homer, *Il.* i. 18.

192—206. 192. *Consulere.* "To ask questions." Both *consulo* and *respondeo*, as used in the present passage, are terms borrowed from the practice of the Roman bar.—195. *Gaudeat ut populus Priami*, &c. Compare Homer, *Il.* i. 255, ἦ κεν γηθήσαι Πρίαμος, Πριάμοιό τε παῖδες.—197. *Mille ovium insanus*, &c. In this and the following line we have the reply of Agamemnon, but almost the very first word he utters *(insanus)* excuses in fact Ajax, and condemns himself. A man, as Sanadon remarks, who revenges himself upon the corpse of an insane person, must be more insane himself than the individual was who injured him.—199. *Natam.* Iphigenia.—*Aulide.* Aulis, on the coast of Bœotia, and almost opposite Chalcis in Eubœa, is celebrated in history as the rendezvous of the Grecian fleet, when about to sail for Troy.—200. *Improbe.* "Wicked man."—201. *Rectum animi.* "Thy right mind."—*Quorsum insanus?* "Why is the hero styled by thee insane?" The interrogator demands of the monarch why he called Ajax insane when speaking of him in relation to the affair of the sheep. Compare verse 197. *Quorsum* is here equivalent to the simple *cur*, an usage of frequent occurrence in Cicero.—203. *Uxore et gnato.* Tecmessa and Eurysaces.—*Mala multa precatus Atridis.* "Though he uttered many

Non ille aut Teucrum aut ipsum violavit Ulixen.---
Verum ego, ut haerentes adverso litore naves
Eriperem, prudens placavi sanguine divos.—
Nempe tuo, furiose.—*Meo, sed non furiosus.*—
Qui species alias veri scelerisque, tumultu
Permixtas, capiet, commotus habebitur; atque
Stultitiane erret, nihilum distabit, an ira.
Ajax quum immeritos occidit, desipit, agnos;
Quum prudens scelus ob titulos admittis inanes,
Stas animo? et purum est vitio tibi, quum tumidum est, cor?
Si quis lectica nitidam gestare amet agnam,
Huic vestem ut gnatae pater, ancillas paret, aurum,
Rufam aut Pusillam appellet, fortique marito
Destinet uxorem: interdicto huic omne adimat jus

imprecations against the Atridæ."—204. *Ipsum Ulixen.* "Ulysses himself," who was the cause of his madness.—205. *Verum ego, ut haerentes,* &c.—Agamemnon speaks, and refers to the well-known story respecting the sacrifice of his daughter. *Adverso litore.* "On an adverse shore." —206. *Divos.* The common account assigns the adverse winds, which detained the Grecian fleet, to the instrumentality of Diana alone: here, however, the allusion is not only to Diana, but to the other deities, who are supposed to have been requested by Diana, and to have aided her in the accomplishment of her wishes.

208—222. 208. *Qui species alias,* &c. The construction is as follows:—*Ille, qui capiet species* rerum, *alias veri,* aliasque *sceleris, permixtas tumultu* affectuum, *habebitur, commotus.* "He who shall form in mind ideas of things, partly true and partly criminal, confounded together amid the tumult of his passions, will be regarded as a man of disordered intellect;" *i. e.* he who, blinded by passion, confounds together the ideas of things, and mistakes what is criminal for what is right and proper, will justly be accounted mad. This definition suits the conduct of Agamemnon as forcibly as it does that of Ajax. For it will make no difference, according to the Stoic, whether a foolish ambition, or whether anger, be the impelling cause.—210. *Stultitiane an ira.* Compare the remark of the scholiast. "Stultitiane, *ut tu;* an ira, *ut Ajax.*"—212. *Ob titulos inanes;* alluding to the ambitious feelings of Agamemnon, and to his desire of distinction both with the present age and with posterity.—213. *Quum tumidum est.* "When it is swollen with ambition." —214. *Si quis lectica,* &c. The plebeian gives his royal antagonist no quarter. He has already shown that his folly was criminal, he now proves that it was ridiculous.—215. *Aurum.* "Golden ornaments."—217. *Interdicto huic omne,* &c. "The prætor, by a decree, will deprive this madman of all control over his property, and the care of it will devolve on his relations of sound mind." We have here an amusing instance of the license taken by the poet with the "*mos Romanus,*" or Roman custom of applying to other nations, and to other times, expres-

Praetor, et ad sanos abeat tutela propinquos.
Quid? si qui gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo ibi prava
Stultitia, haec summa est insania: qui sceleratus,
Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.
Nunc age, luxuriam et Nomentanum arripe mecum.
Vincet enim stultos ratio insanire nepotes.
Hic simul accepit patrimonî mille talenta,
Edicit, piscator uti, pomarius, auceps,
Unguentarius ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne macellum
Mane domum veniant. Quid tum? Venere frequentes.
Verba facit leno: *Quidquid mihi, quidquid et horum*

sions and epithets which suit only the Roman state.—221. *Qui sceleratus, et furiosus erit.* "He who is wicked will also be mad;" *i. e.* every wicked man is at the same time a madman.—222. *Quem cepit vitrea fama,* &c. "Around the head of him whom glittering fame has captivated, Bellona, delighting in scenes of bloodshed, has rolled her thunders;" *i. e.* the man whom a love of glory seizes, is also mad, for that glory can only be attained by wading through seas of blood. Consult, as regards the epithet *vitrea,* the note on Ode I. xvii. 20. As regards the expression *circumtonuit,* it may be remarked, that the ancients ascribed to thunder a maddening or deranging influence on the mind. Hence, the words *hunc circumtonuit Bellona,* become, in a free translation, equivalent to, "him Bellona has thundered out of his senses, and plunged into frenzy."

224—229. 224. *Nunc age, luxuriam,* &c. Stertinius, intending next to prove that spendthrifts and prodigals are mad, returns to Nomentanus, whom he had brought upon the scene in the 175th verse.—*Arripe.* "Arraign."—225. *Vincet.* "Will prove;" equivalent to *argumentis probabit.*—228. *Tusci turba impia vici.* "The worthless crew of the Tuscan street." The Tuscan street was a little to the south of the *Vicus Jugarius,* and consequently nearer the Palatine. It appears to have led from the forum to that part of the city called the Velabrum, and from thence to the Circus Maximus.—229. *Fartor.* "The poulterer;" literally, "the fowl-crammer." The term *fartor* also denotes "a sausage-maker," ἀλλαντοπώλης.—*Cum Velabro.* "With the venders of the Velabrum;" *i. e.* with those who sell various kinds of food in the quarter of the city denominated Velabrum. The name of Velabrum was applied generally to all the ground which lies on the left bank of the Tiber, between the base of the Capitol and the Aventine.—*Macellum.* Under this name were comprehended the various market-places where different commodities were sold. These were all contiguous to one another, along the Tiber.

231—246. 231. *Verba facit leno.* "The pimp speaks for the rest."

Cuique domi est, id crede tuum, et vel nunc pete, vel cras.
Accipe, quid contra juvenis responderit aequus:
In nive Lucana dormis ocreatus, ut aprum
Coenem ego; tu pisces hiberno ex aequore vellis;
Segnis ego, indignus qui tantum possideam: aufer:
Sume tibi decies: tibi tantundem; tibi triplex,
Unde uxor media currit de nocte vocata.
Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidûm obsorberet, aceto
Diluit insignem baccam; quî sanior, ac si
Illud idem in rapidum flumen jaceretve cloacam?
Quinti progenies Arrî, par nobile fratrum,
Nequitia et nugis, pravorum et amore gemellûm,
Luscinias soliti impenso prandere coëmtas.
Quorsum abeant? Sani ut creta, an carbone notandi?
Aedificare casas, plostello adjungere mures,
Ludere par impar, equitare in arundine longa,
Si quem delectet barbatum, amentia verset.

—233. *Aequus.* Ironical.—234. *In nive Lucana.* Lucania was famed for its wild boars.—*Ocreatus.* "Booted."—237. *Sume tibi decies.* With *decies* supply *centena millia sestertiûm.*—238. *Unde.* Equivalent to *e cujus domo.*—239. *Filius Aesopi detractam*, &c. We have here a new instance of prodigality, rivalling even that of Nomentanus, in the case of Clodius, son of the famous tragedian Æsopus. "The story told of him by Stertinius will remind us of the one relative to Cleopatra. Pliny, however, assigns to Clodius the merit of having invented this piece of extravagance, though Cleopatra surpassed the Roman spendthrift in the value of the pearl which she dissolved.—*Metellae.* Who this female was is uncertain. Some suppose her to be the one of whom Cicero speaks, *Ep. ad Att.* xi. 23. She must have been wealthy, since none but the richest females were able to wear such expensive ornaments as those to which the story alludes.—240. *Decies solidûm.* "A whole million of sesterces." —241. *Quî sanior, ac si.* "In what respect less insane, than if."—243. *Quinti progenies Arrî.* Compare note on verse 86.—244. *Nequitia et nugis*, &c. "Most closely assimilated to each other in profligacy and folly, and in perverted desires." *Gemellûm* is here equivalent to *simillimum*, and agrees as an epithet with *par.*—246. *Quorsum abeant?* &c. "To which class are they to go? Are they to be marked with chalk as sane, or with charcoal as insane?" Among the Romans, white was the lucky colour, black the unlucky. Hence, things of a favourable or auspicious nature were denoted by the former, and those of an opposite character by the latter.

247—253. 247. *Aedificare casas.* "To build baby-houses."—248. *Ludere par impar.* "To play at even and odd."—249. *Amentia verset.*

Si puerilius his ratio esse evincet amare,
Nec quidquam differre, utrumne in pulvere, trimus
Quale prius, ludas opus, an meretricis amore
Sollicitus plores: quaero, faciasne quod olim
Mutatus Polemon? ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille
Dicitur ex collo furtim carpsisse coronas,

"Madness will be the impelling motive;" *i. e.* all will pronounce him mad.—250. *Si puerilius his ratio*, &c. "If reason shall clearly prove, that to love is more puerile even than these, and that it makes no difference, whether thou raise, in the dust, such childish works as thou formerly didst when three years old, or," &c. Stertinius here passes to the madness of those who are enslaved by the passion of love. The question put by the Stoic is as follows: If reason shall clearly establish the point, that they who love are guilty of even greater puerilities than those just enumerated, will it not be better for lovers to follow the example of Polemon, and, by changing entirely their feelings and sentiments, enter on a wiser and a better course of life?—253. *Quod olim mutatus Polemon.* "What the reformed Polemon once did." Polemon was an Athenian of distinction, who in his youth had been addicted to infamous pleasures. As he was one morning, about the rising of the sun, returning home from the revels of the night, clad in a loose robe, crowned with garlands, strongly perfumed, and intoxicated with wine, he entered the school of Xenocrates, with the intention of turning the philosopher and his doctrine to ridicule. The latter, however, dexterously changed his discourse to the topics of temperance and modesty, which he recommended with such strength of argument and energy of language, that Polemon, heartily ashamed of the contemptible figure which he made in so respectable an assembly, took his garland from his head, concealed his naked arm under his cloak, assumed a sedate and thoughtful aspect, and, in short, resolved from that hour to relinquish his licentious pleasures, and devote himself to the pursuit of wisdom. With such ardour did he apply himself to his studies as to succeed Xenocrates in his school.

254–257. 254. *Insignia morbi.* "The marks of thy distemper." The distemper here alluded to is the mania of debauchery and illicit pleasure.—255. *Fasciolas, cubital, focalia.* "Thy rollers, elbow-cushion, mufflers." These properly were confined to women, and only adopted by the more effeminate of the other sex. The *Fasciolæ* were pieces of cloth or other material, with which the effeminate youth of the day, in imitation of the women, covered their arms and legs, wrapping them around their limbs like bands or rollers. The Romans, it will be recollected, wore neither stockings nor any under-garment for the hips and thighs.—The *Cubital* was a cushion or small pillow, for supporting the elbow of the effeminate when reclining at an entertainment. Some, however, understand by the term, a kind of fore-sleeve, extending from the elbow downward, and others a species of short cloak, descending as far as the elbow, and with which the head might be covered, if requisite; used properly by those who were in feeble health.—The *Focalia* (quasi

Postquam est impransi correptus voce magistri?
Porrigis irato puero quum poma, recusat:
Sume, Catelle: negat; si non des, optat. Amator
Exclusus quî distat, agit ubi secum, eat, an non,
Quo rediturus erat non arcessitus, et haeret
Invisis foribus? *Ne nunc, quum me vocat ultro,*
Accedam? an potius mediter finire dolores?
Exclusit, revocat: redeam? Non, si obsecret. Ecce
Servus, non paullo sapientior: *O here, quae res*
Nec modum habet neque consilium, ratione modoque
Tractari non vult. In amore haec sunt mala: bellum,
Pax rursum. Haec si quis tempestatis prope ritu
Mobilia, et caeca fluitantia sorte, laboret
Reddere certa sibi, nihilo plus explicet, ac si
Insanire paret certa ratione modoque.
Quid? quum Picenis excerpens semina pomis
Gaudes, si camaram percusti forte, penes te es?

faucalia, a faucibus) kept the neck and throat warm.—257. *Impransi magistri.* "Of the sober sage."

259—265. 259. *Amator exclusus qui distat?* "How does a discarded lover differ from this?"—260. *Agit ubi secum.* "When he deliberates with himself." This whole passage is an imitation of a scene in the *Eunuchus* of Terence, (*Act* 1. *Sc.* 1.) where Phædria, conceiving himself slighted by Thais, is debating whether he shall answer a summons from her or not, while the slave Parmeno tries to urge on his master to firmness of resolve, and a more rational course of conduct.—262. *Ne nunc.* For *ne nunc quidem,* which Terence has.—263. *Finire dolores.* "To put an end to my sufferings;" *i. e.* by abandoning for ever the author of them.—265. *Quae res nec modum habet,* &c. "That which has not in itself either measure or advice, refuses to be controlled by reason and by measure." Horace here imitates in some degree the language of Terence.

270—278. 270. *Reddere certa sibi.* "To render steady and fixed." —*Ac si insanire paret certa ratione modoque.* "Than if he try to play the madman in accordance with fixed reason and measure;" *i. e.* by right reason and rule.—272. *Quid? quum Picenis,* &c. The Stoic now passes to another kind of insanity connected with the passion of love, the practising, namely, of various foolish and superstitious contrivances, for the purpose of ascertaining if one's passion will be successful. Under this head he alludes to a common mode of divining adopted in such cases by lovers: They placed the seeds of apples between their forefinger and thumb, and shot them forth in an upward direction. If the seed struck the ceiling of the chamber, it was considered an excellent omen.—272. *Picenis pomis.* The apples of Picenum, as being of the best kind, are here put, κατ' ἐξοχήν, for any.—273. *Penes te es?* "Art

Quid? quum balba feris annoso verba palato,
Aedificante casas quî sanior? Adde cruorem
Stultitiae, atque ignem gladio scrutare modo, inquam.
Hellade percussa, Marius quum praecipitat se,
Cerritus fuit? an commotae crimine mentis
Absolves hominem, et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus?
   Libertinus erat, qui circum compita siccus
Lautis mane senex manibus currebat, et, *Unum*,

thou in thy senses?"—274. *Quum balba feris annoso verba palato.* An hypallage, for *quum balbis verbis feris annosum palatum.* The allusion is now to some "*senex amator.*"—275. *Aedificante casas.* Compare note on verse 241.—*Adde cruorem stultitiae.* "To the folly of love add the bloodshed which it often occasions."—276. *Atque ignem gladio scrutare modo.* "And only stir the fire with a sword." Not to stir the fire with a sword, (πῦρ μαχαίρᾳ μὴ σκαλεύειν,) was a precept of Pythagoras; by which the philosopher meant that we ought not to provoke a man in a passion, or throw him into a more violent rage; and farther, that a man transported by passion ought not to give into every thing that his rage dictates. Horace here applies this saying to the conduct of lovers, whose passions often carry them to murders, bloodshed, and all manner of extravagance; often, too, their rage turns against themselves, as in the case of Marius, mentioned immediately after, who, in a fit of jealousy, slew his mistress, and then in despair threw himself headlong from a rock.—277. *Hellade percussa, Marius,* &c. Compare the scholiast: "*Marius quidam ob amoris impatientiam Helladem puellam occidit, quod ab ea contemneretur.*"—278. *Cerritus fuit?* "Was he out of his senses?" —*An commotae crimine mentis,* &c. Every wicked man, observes Francis, is a fool, for vice and folly are synonymous terms. But mankind endeavour to divide these ideas, thus nearly related, by giving to each of them, at particular times, a different name; as, when they would find Marius guilty of murder, they would acquit him of madness. But the Stoic condemns him of both, since, in his philosophy, murder and madness are "kindred terms." *(Cognata vocabula.)*

281—290. 281. *Libertinus erat, qui circum,* &c. The Stoic now directs his attack against those who display their folly by seeking for things that are inconsistent with their condition, or by addressing vows to the gods that are unreasonable and absurd. There is not a word here, as Dacier well remarks, which does not aggravate the folly of this conduct on the part of the freedman. He was old, *senex*, and should have better known what prayer to make; *siccus*, his folly was not an effect of wine; *lautis manibus*, he washed his hands with temper, and a real spirit of religion; and yet he makes this extravagant petition, only because the gods are able to grant it, not that it is in itself just and reasonable.—*Compita.* In the *compita*, or places where two or more roads met, Augustus ordered statues of the public Penates to be erected, that public worship might be openly rendered to them by those who passed by.—282. *Unum, unum me surpite morti.* "Save me, alone,

(Quiddam magnum addens) *unum me surpite morti,*
Dís etenim facile est, orabat; sanus utrisque
Auribus atque oculis; mentem, nisi litigiosus,
Exciperet dominus, quum venderet. Hoc quoque vulgus
Chrysippus ponit fecunda in gente Menenî.
Jupiter, ingentes qui das adimisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo
Mane die, quo tu indicis jejunia, nudus
In Tiberi stabit. Casus medicusve levarit
Aegrum ex praecipiti, mater delira necabit
In gelida fixum ripa, febrimque reducet.
Quone malo mentem concussa? timore deorum.
  Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet, atque
Respicere ignoto discet pendentia tergo.

from death." *Surpite* is for *surripite.*—283. *Quiddam magnum addens.* What *magnum* refers to, the poet purposely leaves uncertain. The allusion, probably, is to some vow.—285. *Nisi litigiosus.* Masters were bound, if they warranted a slave at the time of sale, to make that warranty a full and perfect one. When the seller gave a false account, or omitted to mention any defects, the purchaser had a right of action against him.—287. *Menenî.* A passing thrust at some individual of the day, remarkable for his stupidity and folly, and who is here honoured by being placed at the head of a whole family as it were of fools.—288. *Jupiter, ingentes qui das,* &c. A beautiful instance of superstition is here given. A mother begs of Jupiter to cure her son, and at the same time makes a vow, the fulfilment of which, on her part, will bring certain death to him.—289. *Menses jam quinque cubantis.* "Who has been lying sick now for five months."—290. *Illo mane die, quo tu indicis,* &c. "On the morning of that day, when thou dost appoint a fast, naked shall he stand in the Tiber." The commentators seem generally agreed, that the day here alluded to is Thursday, *(dies Jovis,)* and that the satire of the poet is levelled at the superstitious observances, of Jewish and Egyptian origin, which had begun about this time to be introduced among the lower classes at Rome. The placing of her son in the Tiber appears to be an imitation, on the part of the superstitious mother, of some Egyptian rite.

293—298. 293. *Ex praecipiti.* "From his imminent danger;" *i. e.* from the dangerous malady which threatens his life.—295. *Timore deorum.* Compare the Greek expression *δεισιδαιμονίᾳ*—296. *Haec mihi Stertinius,* &c. Damasippus, after recounting his interview with Stertinius, and the remarks of the latter, now resumes the conversation in person with Horace, which had been broken off at verse 41.—297.

HORATIUS.

Stoice, post damnum sic vendas omnia pluris:
Quam me stultitiam, quoniam non est genus unum,
Insanire putas? ego nam videor mihi sanus.

DAMASIPPUS.

Quid? caput abscissum manibus quum portat Agaue
Gnati infelicis, sibi tum furiosa videtur?

HORATIUS.

Stultum me fateor, liceat concedere veris,
Atque etiam insanum: tantum hoc edissere, quo me
Aegrotare putes animi vitio.

DAMASIPPUS.

Accipe: primum
Aedificas, hoc est, longos imitaris, ab imo
Ad summum totus moduli bipedalis; et idem

Arma; alluding to the precepts just laid down by the Stoic.—298. *Totidem audiet.* "Shall hear as much of himself."—*Atque respicere ignoto discet*, &c. "And shall learn to look back at the things which hang behind him, and of which he is ignorant." Some explain this passage by a reference to verse 53, "*caudam trahat.*" It is better, however, to regard it, with other commentators, as an allusion to the fable of Æsop, which says, that Jupiter threw over the shoulder of every mortal two bags; that the faults of his neighbour were put into the bag before him, and his own into that behind him.

300—309. 300. *Stoice, post damnum*, &c. The poet wishes, as Torrentius and Sanadon remark, that Damasippus may sell every thing hereafter for more than it is worth; a wish that insults the honest wisdom of a philosopher. Thus, in covert terms, he advises him to return to his merchandise, and trouble his head no more about philosophy. Damasippus understands the ridicule, and is very sufficiently, though with not too much delicacy, revenged.—303. *Agaue.* This female, inspired with Bacchanalian fury, tore in pieces her son Pentheus, whom she mistook for a wild beast, and carried his head about with her as a trophy of the animal which she supposed had been destroyed by her.—308. *Ædificas.* Wieland supposes that Horace, about this time, was improving the appearance of his Sabine farm, which he had received as a gift from his patron, and converting the small farm-house that stood on it into a kind of villa. This excited the ill-will of his enemies at Rome, and, as Mæcenas at this same time was erecting his splendid residence on the Esquiline, they charged the poet with an attempt to ape the conduct of his superiors. It is to this that Horace pleasantly alludes, under the character of Damasippus.—*Longos.* "The great." There is a pun in this word, as opposed to *moduli bipedalis*, since it means *tall* as well as *great.* Horace was of diminutive stature, as he himself acknowledges.—309. *Et idem corpore majorem*, &c. "And yet

Corpore majorem rides Turbonis in armis
Spiritum et incessum: quî ridiculus minus illo?
An quodcunque facit Maecenas, te quoque verum est,
Tantum dissimilem et tanto certare minorem?
Absentis ranae pullis vituli pede pressis,
Unus ubi effugit, matri denarrat, ut ingens
Bellua cognatos eliserit. Illa rogare,
Quantane? num tantum, se inflans, sic magna fuisset?—
Major dimidio.—Num tantum?—Quum magis atque
Se magis inflaret; *Non, si te ruperis,* inquit,
Par eris. Haec a te non multum abludit imago.
Adde poëmata nunc, hoc est, oleum adde camino;
Quae si quis sanus fecit, sanus facis et tu.
Non dico horrendam rabiem.

HORATIUS.

Jam desine.

DAMASIPPUS.

Cultum
Majorem censu.

thou art wont to laugh at the fierceness and the martial air of Turbo when in arms, as too great for his stature." Turbo was a brave but diminutive gladiator.

312—324. 312. *Te quoque verum est.* Supply *facere. Verum* is here equivalent to *rectum* or *æquum.*—313. *Tantum dissimilem et tanto certare minorem.* "So unlike and so ill-fitted to vie with him." *Minorem certare* is a Græcism.—314. *Absentis ranae pullis,* &c. Although this fable is not to be found among those that remain to us of Æsop's, yet there is every probability that it is one of his. Phædrus, however, recounts the fable in a different manner. He tells us that a frog, seeing a bull in the meadow, became jealous of his bulk, and began to blow herself up that she might rival him. Horace's manner is by far the more lively.—315. *Matri denarrat.* "He tells his mother all the particulars." The verb *denarro* is happily chosen.—316. *Cognatos.* "His brothers;" equivalent here to *una secum natos.*—317. *Num tantum.* Supply *ingens.*—321. *Oleum adde camino.* A proverbial form of expression, and equivalent here to *insaniæ nova alimenta præbe.* Horace, according to Damasippus, is mad enough already: if, in addition to this, he goes on writing verses, the increase of madness will be so violent, that it may fitly be compared to the flame which fiercely arises when oil is thrown upon the fire.—322. *Quae si quis sanus fecit, sanus facis et tu.* The idea intended to be conveyed is, that all poets are unsound in mind. The ancients would seem to have believed, indeed, that no one could either be a genuine poet, or great in any department of exertion, unless he left the beaten track, and was influenced by some

HORATIUS.

Teneas, Damasippe, tuis te.

DAMASIPPUS.

Mille puellarum, puerorum mille furores.

HORATIUS.

O major tandem parcas, insane, minori.

SATIRA IV.

LEVES CATILLONES EPICUREAE SECTAE DERIDET.

HORATIUS.

Unde et quo Catius?

CATIUS.

Non est mihi tempus aventi
Ponere signa novis praeceptis, qualia vincunt
Pythagoran Anytique reum doctumque Platona.

sort of feeling bordering on madness or melancholy.—323. *Non dico horrendam rabiem.* "I say nothing of thy dreadfully vindictive spirit."—*Cultum majorem censu.* "Thy style of living, too expensive for thy fortune."—324. *Teneas, Damasippe, tuis te.* "Damasippus, do mind thine own affairs." Keep thyself to the things which concern thee, my good friend.—326. *O major tandem parcas*, &c. "O greater madman of the two, spare at length one who is in this thy inferior.'

Satire IV.—A person called Catius repeats to Horace the lessons he had received from an eminent *gastronome*, who, with the most important air, and in the most solemn language, had delivered a variety of culinary precepts. The Satire is written with the view of ridiculing those who made a large portion of human felicity consist in the pleasures of the table. This abuse of the genuine doctrines of Epicurus, the poet, himself a staunch adherent to the more refined forms of that philosophy, undertakes, for the honour of his master, to expose and deride.—Döring supposes that Horace, having frequently heard the secrets of the culinary art made a topic of conversation by some of the guests at the table of Mæcenas, seizes the present opportunity of retaliating upon them, and that, under the fictitious name of Catius, he alludes to an entire class of persons of this stamp. According to Manso, (*Schriften und Abhandlungen*, p. 59,) Catius appears to have had for his prototype one Malius, a Roman knight, famed for his acquaintance with the precepts of the culinary art.

1—7. 1. *Unde et quo Catius?* A familiar mode of salutation. The substitution of the third for the second person shows the intimacy of the parties. For a literal translation, supply the ellipsis as follows: *Unde venit et quo tendit Catius?*—*Non est mihi tempus.* Understand *confabulandi.*—2. *Ponere signa novis praeceptis.* "To commit to writing some new precepts." An elegant form of expression, for *litteris mandare nova praecepta.*—*Novis.* This epithet implies, that the pre-

HORATIUS.

Peccatum fateor, quum te sic tempore laevo
Interpellarim: sed des veniam bonus, oro.
Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturae hoc, sive artis, mirus utroque.

CATIUS.

Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenues, tenui sermone peractas.

HORATIUS.

Ede hominis nomen; simul et, Romanus an hospes.

CATIUS.

Ipsa memor praecepta canam, celabitur auctor.
Longa quibus facies ovis erit, illa memento
Ut succi melioris et ut magis alma rotundis
Ponere; namque marem cohibent callosa vitellum.

cepts in question are such as have never before been made known.—3. *Anytique reum.* "And him who was accused by Anytus;" *i. e.* Socrates, in the number of whose accusers was Anytus. This individual was a leather-dresser, who had long entertained a personal enmity against Socrates, for reprehending his avarice in depriving his sons of the benefits of learning, that they might pursue the gains of trade. The other two accusers were, Melitus, a young rhetorician, and Lycon.—4. *Sic tempore laevo.* "At so unseasonable a time."—6. *Interciderit tibi.* "Shall have escaped thee;" *i. e.* in consequence of my interruption.—7. *Hoc.* "This faculty," *i. e.* of recollecting, or recalling a thing to mind. The allusion is to memory, both natural and artificial.—*Mirus utroque.* Ironical.

8—14. 8. *Quin id erat curae*, &c. "Why, I was just then considering how I might retain them all in mind, as being nice matters, and expressed in nice language."—10. *Hominis.* The individual who uttered these precepts to Catius.—11. *Celabitur auctor.* The poet evidently had some person in view, to whom all could make the application, even though his name was kept back. It was most probably some man of rank, whom he did not wish openly to provoke.—12. *Longa quibus facies ovis erit*, &c. "Remember to serve up those eggs which shall have a long shape, as being of a better taste, and more nutritious, than the round." Catius preserves a regular order in delivering his precepts. He begins with the first course of the Roman tables, then proceeds to the fruit, which was called the second table, and ends his remarks with some general reflections upon neatness and elegance. The Roman entertainments, it will be recollected, always commenced with eggs. Consult note on Sat. I. iii. 6.—14. *Namque marem cohibent callosa vitellum.* "For they have a thicker white, and contain a male yolk;" literally, "for, being of a thicker white, they," &c. The verb *cohibent* is extremely well selected: the albumen of such eggs, being of

Caule suburbano, qui siccis crevit in agris,
Dulcior; irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam musto mersare Falerno;
Hoc teneram faciet.
Pratensibus optima fungis
Natura est; aliis male creditur.
Ille salubres
Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno,
Mendose, quoniam vacuis committere venis
Nil nisi lene decet; leni praecordia mulso
Prolueris melius.

a thicker consistence than that of others, keeps the yolk *confined*, as it were, on every side, and in a state of equilibrium.

15—23. 15. *Suburbano.* "Raised in gardens near the city."—16. *Irriguo nihil est elutius horto.* "Nothing is more insipid than the produce of a much-watered garden." This whole precept is denied by the commentators to be true, and they cite, in opposition to it, the remark of Palladius, iii. 24. Catius, however, may after all be right, if he means to contrast merely the productions of the fields, matured in due season, with the forced offspring of the gardens.—18. *Ne gallina malum responset,* &c. "In order that the hen served up to him may not prove tough, and badly answer the expectations of his palate." The hen which is killed on the sudden arrival of a guest, and immediately thereafter cooked, will prove, according to Catius, tough and unpleasant. To remedy this evil, the fowl should be plunged, before it is killed, in Falernian *must.*—20. *Pratensibus optima fungis,* &c. Connoisseurs declare that this precept is false, and that the best mushrooms, generally speaking, are those gathered in woods and on heaths or downs. These, they maintain, are more wholesome, and better flavoured, than those of meadows.—22. *Qui nigris prandia moris finiet.* Another false precept. Mulberries should be eaten before, not after dinner. Compare Pliny. (*Hist. Nat.* xxiii. 70.)—23. *Ante gravem quae legerit,* &c. The juices of tenderer fruit, observes Francis, evaporate by the heat of the sun, but are collected and confined by the coldness of the night. On the contrary, harder and firmer fruit, such as apples, should be gathered in the middle of the day, when the sun has ripened and concocted their juices.

24—32. 24. *Aufidius forti miscebat,* &c. Aufidius, an epicure, is here blamed for having introduced a kind of *mulsum,* or mead, composed of honey and strong Falernian wine. The precept laid down by Catius goes to recommend a milder draught. The *mulsum* of the Romans was either taken early in the morning, in order to fortify the stomach and

Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchae,
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae;
Sed non omne mare est generosae fertile testae.
Murice Baiano melior Lucrina peloris;
Ostrea Circeiis, Miseno oriuntur echini;
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem,
Non prius exacta tenui ratione saporum.
Nec satis est cara pisces averrere mensa,
Ignarum quibus est jus aptius, et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas
Curvet aper lances carnem vitantis inertem:

promote digestion, or else at the *gustatio*, the first part of the *coena*, consisting of dishes to excite the appetite; whence, what was eaten and drunk to whet the appetite was named *promulsis*.—27. *Si dura morabitur alvus.* "If thou art costive;" literally, "if thy stomach shall be hard bound."—28. *Conchae.* The mention of shell-fish comes in very naturally here, as they formed, in general, a part of the *promulsis*.—30. *Lubrica nascentes implent*, &c. This is an error much older than the days of Catius. It is contradicted by constant and universal experience. —32. *Murice Baiano melior Lucrina peloris.* "The *peloris* from the Lucrine lake is better than the *murex* from Baiæ." By the *peloris* is meant a large kind of shell-fish, or oyster, deriving its name, according to Athenæus, from its size, *αἱ δὲ πελωρίδες ὠνομάσθησαν παρὰ τὸ πελώριον.* Casaubon, however, prefers deducing the name from the Sicilian promontory of Pelorus, around which they were taken in great numbers. The *murex* appears to be the same with the burret, or purple fish; a species of shell-fish from the juice of which the purple dye was procured.

33—45. 33. *Echini.* Consult note on Epode v. 27.—34. *Pectinibus patulis jactat se*, &c. "The luxurious Tarentum prides herself on her broad scallops." The *pecten* of the Latins is the *κτείς* of the Greeks, and both receive their names from the indented and comb-like appearance of their shells.—36. *Non prius exacta tenui ratione saporum.* "Unless the nice subject of tastes shall have been first carefully considered by him."—37. *Cara pisces averrere mensa.* "To sweep off the fishes from a dear stall;" *i. e.* to buy them at a high price.—38. *Quibus est jus aptius*, &c. "For which kind sauce is better adapted, and for which, when broiled, the already sated guest will replace himself on his elbow;" *i. e.* will prepare for eating again. The Romans, when eating at table, lay with the upper part of the body reclined on the left elbow.—40. *Iligna glande.* "With the acorn of the holm-oak."—*Rotundas curvet lances carnem vitantis inertem.* "Bend with its

Nam Laurens malus est, ulvis et arundine pinguis.
Vinea summittit capreas non semper edules.
Fecundae leporis sapiens sectabitur armos.
  Piscibus atque avibus quae natura et foret aetas,
Ante meum nulli patuit quaesita palatum.
  Sunt quorum ingenium nova tantum crustula promit.
Nequaquam satis in re una consumere curam;
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo.
  Massica si coelo suppones vina sereno,
Nocturna, si quid crassi est, tenuabitur aura,
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna
Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
  Tostis marcentem squillis recreabis et Afra
Potorem cochlea; nam lactuca innatat acri

weight the round dishes of him who dislikes flabby meat."—42. *Nam Laurens malus est*, &c. All people of taste, observes Dacier, have ever esteemed boars fed in marshy ground as of higher flavour, although Catius is of another opinion.—*Pinguis.* "Fattened."—43. *Summittit.* In the sense of *suppeditat.*—44. *Fecundae leporis sapiens sectabitur*, &c. This precept also is laughed at by connoisseurs, since no part of the hare is less juicy than the shoulders. Some commentators, to save the credit of Catius, make *armos* here mean the back.—45. *Piscibus atque avibus quae natura*, &c. "What might be the nature and age of fishes and of birds, though inquired into, was ascertained by no palate before mine." A false and foolish boast.

47—62. 47. *Nova crustula.* "Some new kind of pastry."—50. *Securus.* "Regardless."—51. *Massica si coelo*, &c. Pliny tells us, that this ought to be done with all the wines of Campania, and that they should be exposed both night and day to the wind and rain.—54. *Vitiata.* "When strained."—56. *Columbino limum bene colligit ovo.* "Succeeds in collecting the sediment with a pigeon's egg."—57. *Aliena.* "Foreign substances."—58. *Marcentem potorem.* "The jaded drinker." —*Squillis.* The shell-fish here alluded to is the same with our prawn or larger kind of shrimp.—*Afra cochlea.* Dioscorides (2. 11.) ranks the African with the Sardinian cockles among the best kind.—59. *Nam lactuca innatat acri*, &c. The *lactuca*, or lettuce, is the θρίδαξ of the Greeks, and possesses cooling properties. Catius here condemns the eating of it after wine; a precept directly at variance with the custom of the day, since this plant, being naturally cold, was thought well adapted to dissipate the fumes and allay the heat occasioned by drinking. Let-

Post vinum stomacho; perna magis ac magis hillis
Flagitat immorsus refici: quin omnia malit,
Quaecunque immundis fervent allata popinis.
Est operae pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit,
Non alia quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis,
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranae quod bacca remisit olivae.

tuce, therefore, at this time closed the entertainments of the Romans. (Compare Apicius, iii. 18, and Virgil, *Moret.* 76.) At a later period, however, we find it actually used at the beginning of the *cœna*, (compare Martial, xiii. 14,) which may be some defence for Catius against the ridicule of commentators.—60. *Perna magis ac magis hillis*, &c. "Aroused by ham rather, and by sausages rather, than by this, it seeks to be restored to its former powers." Supply *stomachus*, not *potor* as some insist. The allusion is to the effect of salt food on a languid stomach, in exciting a relish, and rousing to fresh exertion.—*Hillis.* The term *hillæ* properly denotes the intestines of animals, and is a diminutive from *hira.*—61. *Quin omnia malit*, &c. According to Catius, a languid stomach will prefer any thing to lettuce; even the dishes that are brought from dirty cook-shops.—62. *Fervent allata.* For *afferuntur ferventia.* "Are brought hot and steaming."

63—69. 63. *Duplicis juris.* "Of the mixed kind of sauce." The common, but incorrect, mode of rendering these words is, "of the two kinds of sauce." Catius first speaks of the *jus simplex*, down to the end of verse 66; he then proceeds to state how this may be converted into the *jus duplex;* so that the whole passage, from the 64th to the 69th verses inclusive, is, in fact, a description of the latter.—64. *Dulci.* "Fresh;" equivalent here to *recente*, and opposed to *rancido.*—65. *Pingui mero.* "With old rich wine." The epithet *pingue* seems to allude to that oily appearance and taste which the more generous wines acquire by age.—66. *Quam qua Byzantia putuit orca.* "Than that with which the Byzantine jar has been tainted." The allusion is to the Byzantine pickle made of the tunny-fish, which were taken in large numbers near that city. This is pronounced by Catius to be the best, and the term *putuit*, as used in the text, will serve to give us some idea of its pungent odour.—*Orca.* A large vessel or jar, round below, and having a narrow neck. It derived its name from the resemblance it bore to the fish termed *orca.*—67. *Hoc ubi confusum sectis*, &c. "When this, after herbs cut small have been mixed in, has been made to boil, and has then stood to cool for a time, sprinkled over with Corycian saffron." *Stetit* here refers not only to the placing of the sauce apart from the fire, but also, and in a more particular sense, to the thickening or concretion which results from the process of cooling.—68. *Corycio.* The Corycian saffron was produced in the vicinity of Corycus, a town on the coast of Cilicia Campestris, south-east of Seleucia Trachea. It was

Picenis cedunt pomis Tiburtia succo;
Nam facie praestant. Venucula convenit ollis;
Rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego faecem primus et halec,
Primus et invenior piper album, cum sale nigro
Incretum, puris circumposuisse catillis.
Immane est vitium, dare millia terna macello,
Angustoque vagos pisces urguere catino.

considered of the best quality.—69. *Pressa Venafranae quod bacca,* &c. The oil of Venafrum was celebrated for its excellence. (Compare Pliny, 15. 3.) Venafrum was the last city of Campania to the north. It was situate near the river Vulturnus, and on the Latin Way.—*Remisit.* "Yields." The aorist, in the sense of what is accustomed to take place.

70—77. 70. *Picenis pomis.* Consult note on Sat. II. iii. 272. Catius now passes to the second course, consisting of fruits, &c.—*Tiburtia.* The apples of Tibur are meant.—71. *Venucula convenit ollis.* "The *Venucula* is proper for preserving in jars." The allusion here is to a particular species of grape, of which nothing definite is known at the present day.—72. *Duraveris.* In the sense of *servaveris.* The Alban grape would not seem to have been any of the best.—73. *Hanc ego cum malis,* &c. "I am found to have been the first that placed here and there on table, in clean little dishes, this kind of grape along with apples: I am found to have been the first that served up, in this way, a sauce composed of burnt tartar and fish-pickle: I too am found to have been the first, that presented thus to my guests white pepper sprinkled over with black salt." The phrase *puris circumposuisse catillis* has been necessarily rendered with some freedom, in the two latter clauses in this sentence, in order to suit better the idiom of our own tongue. The poet happily expresses, by the repetition of the personal pronoun and of the adjective *primus,* the earnest air with which the merit of these several important discoveries is claimed.—*Faecem.* The "gebrannter Weinstein" of the German commentators. *Faex* is here equivalent to *fæx usta.* It was added as a condiment to the *halec.* Tartar is an acid concrete salt, formed from wines completely fermented, and adhering to the sides of the casks in the form of a hard crust. It is white or red, the white being most esteemed, as containing less dross or earthy parts. The best comes from Germany, and is the tartar of the Rhenish wine.—75. *Incretum.* This term properly denotes, "sprinkled over through a sieve."—*Circumposuisse.* We must not imagine, with some commentators, that the *catilli* were served up, one to each guest, but that they were placed here and there *(circum)* on the table, after the manner of the modern *assiettes.*—76. *Immane est vitium, dare millia terna macello,* &c. Catius calls it a monstrous folly not to know how to make an entertainment, after having gone to an immense expense at the shambles in the purchase of provisions. To purchase, for example, fish of the most costly kind, and then serve them up in small and narrow dishes where they have to lie piled one upon another.—77. *Vagos;* applying to the fish as accustomed to move freely about in their

Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurrit,
Sive gravis veteri craterae limus adhaesit.
Vilibus in scopis, in mappis, in scobe, quantus
Consistit sumtus? neglectis, flagitium ingens.
Ten' lapides varios lutulenta radere palma,
Et Tyrias dare circum illota toralia vestes,
Oblitum, quanto curam sumtumque minorem
Haec habeant, tanto reprendi justius illis,
Quae nisi divitibus nequeant contingere mensis?

HORATIUS.

Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocunque, memento

native element. The epithet is contrasted in a very pleasing manner with *angusto*.

78—81. 78. *Magna movet stomacho fastidia*, &c. Some general precepts are now given respecting cleanliness and elegance at entertainments. — *Unctis manibus, dum furta ligurrit.* "With fingers made greasy while he hastily devours the stolen fragments of the feast."—80. *Sive gravis veteri craterae limus adhaesit.* "Or, if a thick scurf has adhered to the old mixer."—*Craterae.* The *cratera*, (*κρατήρ*,) or mixer, was the vessel in which the wine and water were mixed.—81. *Scopis.* For cleansing the pavement of the banqueting-room.—*Scobe.* "Saw-dust;" used, as sand with us, when the pavements were swept in the banqueting-rooms, and serving to dry up any moisture that might be upon them. *Scobs* is, in fact, a very extensive term, and denotes in general any powder or dust produced by filing, sawing, or boring, though in the present passage its meaning is limited.—*Quantus;* equivalent here to *quam parvus*, or *quantillus*.

83—85. 83. *Ten' lapides varios lutulenta radere palma?* "Does it become thee to sweep a tesselated pavement with a dirty palm-broom?" Nothing is more common, especially in Terence, than this elliptical use of the infinitive, to express earnestness, strong censure, indignation, &c. —*Lapides varios.* The Romans adorned the pavements of their dwellings with rich mosaic work, made of small pieces of marble of different kinds and colours curiously joined together, most commonly in the form of chequer-work.—*Palma.* A broom made of palm-leaves.—84. *Et Tyrias dare circum*, &c. The construction is, *Et dare illota toralia circum Tyriās vestes.* "And to throw unwashed coverings over the purple furniture of thy couches." *Toral*, or *torale*, denotes the covering which was thrown over the couch to prevent its being soiled or otherwise injured. If the *toral* be *illotum*, it occasions the very evil it was intended to prevent.—85. *Oblitum, quanto curam sumtumque minorem*, &c. "Not recollecting, that by how much less care and expense these things require, by so much the more justly may their absence be blamed, than that of those which can only belong to the tables of the rich," or, more

Nam quamvis memori referas mihi pectore cuncta,
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis; quem tu vidisse beatus
Non magni pendis, quia contigit; et mihi cura
Non mediocris inest, fontes ut adire remotos,
Atque haurire queam vitae praecepta beatae.

SATIRA V.

IN CAPTATORES ET HEREDIPETAS.

ULYSSES.

Hoc quoque, Tiresia, praeter narrata petenti
Respondc, quibus amissas reparare queam res
Artibus atque modis. Quid rides?

literally, "which can have nothing to do with any but the tables of the rich."

88—92. 88. *Docte Cati*, &c. The conclusion is in a happy strain of irony. The poet expresses his gratitude in the liveliest terms, and begs to be introduced to an audience with the distinguished author of these precepts, that he may hear them from his own lips, and drink in at the fountain-head the rules and maxims of a happy life.—89. *Ducere me auditum.* "To take me to hear the man himself."—*Perges quocunque.* "Whithersoever thou shalt go to find him;" *i. e.* wherever he may dwell. This refers back to verse 11, where Catius declares that he will not mention the name of the individual.—91. *Interpres.* "As a relator merely."—92. *Vultum habitumque hominis.* "The look and manner of the man." *Habitum* has an ironical reference to the grave and dignified deportment of this sage instructor.—93. *Quia contigit.* "Because such has been thy lot."

Satire V.—To this Satire also, like the last, a dramatic form is given. In a discourse, supposed to be held between Ulysses and Tiresias, Horace satirizes the sordid attempts frequently made by Roman citizens, to enrich themselves by paying assiduous court to old and wealthy bachelors and widowers. There is considerable pleasantry in the satire itself, but its subject is introduced in a forced and improbable manner. Homer, in the eleventh book of the Odyssey, had represented Ulysses as consulting Tiresias on the means of being restored to his native country; and Horace, commencing his dialogue at the point where it was left off by the Greek poet, introduces Ulysses, ruined in fortune, and destitute of all things, seeking advice of Tiresias as to the mode of repairing his shattered affairs. The answer of the prophet forms the subject of the satire, and is so directly levelled at the manners of the Romans, that we cannot forget the incongruity of these being described in a dialogue between a Grecian chief and a Grecian soothsayer, both of whom existed, if we follow the common account, before the foundation of Rome. The whole, however, may perhaps be regarded as a sort of

TIRESIAS.

Jamne doloso
Non satis est Ithacam revehi, patriosque penates
Adspicere?

ULYSSES.

O nulli quidquam mentite, vides ut
Nudus inopsque domum redeam, te vate, neque illic
Aut apotheca procis intacta est, aut pecus. Atqui
Et genus et virtus, nisi cum re, vilior alga est.

TIRESIAS.

Quando pauperiem, missis ambagibus, horres,
Accipe, qua ratione queas ditescere. Turdus
Sive aliud privum dabitur tibi, devolet illuc,
Res ubi magna nitet, domino sene; dulcia poma,
Et quoscunque feret cultus tibi fundus honores,
Ante Larem gustet venerabilior Lare dives;
Qui quamvis perjurus erit, sine gente, cruentus
Sanguine fraterno, fugitivus; ne tamen illi
Tu comes exterior, si postulet, ire recuses.

ULYSSES.

Utne tegam spurco Damae latus? haud ita Trojae

parody, in which Greek names and characters are accommodated to the circumstances of Roman life. (Dunlop's *Roman Literature*, vol. iii. p. 257.)

1—17. 1. *Praeter narrata.* "In addition to what thou hast already told me."—3. *Doloso.* Understand *tibi.*—6. *Te vate.* "As thou predictest."—7. *Apotheca.* "My wine-room."—*Atqui et genus et virtus,* &c. "While now, as well birth as merit, unless accompanied by substance, are held in lower estimation than sea-weed."—10. *Accipe.* In the sense of *audi.*—*Turdus sive aliud privum,* &c. "If a thrush, or any other delicacy, shall be given thee, let it fly thither," &c.—13. *Quoscunque honores.* "Whatever productions." The allusion is to the *primitiæ*, or first-fruits of the year. These were wont to be offered to the Lares, but on the present occasion, they must go to the rich man, for he is "*venerabilior Lare.*"—15. *Sine gente.* "Of no family."—16. *Fugitivus.* "A run-away slave."—17. *Exterior.* "On the left." The phrase *ire comes exterior* is analogous to *latus tegere* or *claudere*, and both, according to the best commentators, signify, "to accompany one on the left." The term *exterior* here refers to the position of the sycophant or legacy-hunter, as protecting the rich individual, who in this sense is *interior;* and the left side was the one protected or guarded on such occasions, because it was considered the weaker of the two, and was also more exposed to injury or attack.

Me gessi, certans semper melioribus.

TIRESIAS.

Ergo

Pauper eris.

ULYSSES.

Fortem hoc animum tolerare jubebo;
Et quondam majora tuli. Tu protinus, unde
Divitias aerisque ruam, dic augur, acervos.

TIRESIAS.

Dixi equidem et dico. Captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugerit hamo,
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, improbus, ultro
Qui meliorem audax vocet in jus, illius esto
Defensor: fama civem causaque priorem
Sperne, domi si gnatus erit fecundave conjux.
Quinte, puta, *aut Publi* (gaudent praenomine molles

18—30. 18. *Utne tegam spurco Damae latus?* "Dost thou bid me protect the side of the vile Dama?" *i. e.* of one like Dama, who has been in his time a worthless slave. Understand *jubes*.—19. *Melioribus;* equivalent to *me praestantioribus*, and referring to Achilles, Ajax, &c. —22. *Ruam.* Put for *eruam*, i. e. *effodiam*; a figurative allusion to riches concealed, as it were, beneath the surface of the earth; and a much more forcible term than either *parem* or *colligam* could have been, since it denotes the resolution of Ulysses to triumph over every obstacle. —23. *Captes.* "Try to catch," or, more freely, though more in accordance with what follows, "go a-fishing for." *Capto* is precisely the verb to be nere employed, as characterizing the efforts of legacy-hunters, and persons of that stamp.—24. *Vafer unus et alter.* "One or two cunning fellows;" *i. e.* rich and cunning old men.—25. *Praeroso hamo.* "After having nibbled the bait from off the hook;" *i. e.* after having received the presents sent them, without making the expected return.—27. *Si olim.* "If at any time."—28. *Uter.* "Whichever of the parties."—*Improbus.* "A man of no principle."—*Ultro.* "Unprovoked," or "without any grounds of action."—29. *Illius defensor.* "His advocate."—30. *Fama civem causaque priorem sperne.* "Pay no regard to the citizen who is superior in reputation, and in the justice of his cause." *Sperne* is here equivalent to "*defensor ei adesse noli.*"

32—38. 32. *Quinte, puta, aut Publi*, &c. The connexion is as follows: Address the rich man whom thou art desirous of securing, in such words as these: "Quintus," for instance, or "Publius," &c.—

Auriculae) *tibi me virtus tua fecit amicum ;*
Jus anceps novi, causas defendere possum ;
Eripiet quivis oculos citius mihi, quam te
Contemtum cassa nuce pauperet : haec mea cura est,
Ne quid tu perdas, neu sis jocus. Ire domum atque
Pelliculam curare jube ; fi cognitor ipse.
Persta atque obdura, seu rubra Canicula findet

Gaudent praenomine molles auriculae. "Delicate ears delight in hearing the prænomen used." In addressing Roman citizens, the *praenomen*, or first part of the name, was generally used, as being peculiar to freemen ; for slaves had no *praenomen.*—33. *Virtus tua.* "Thy great merit."—34. *Jus anceps.* "All the knotty points of the law ;" *i. e.* susceptible of a *double* interpretation, and which a crafty advocate, after starting, may easily convert to his client's advantage.—35. *Quam te contemtum cassa nuce pauperet.* "Than treat thee with contempt, and defraud thee to the value of a nut-shell." *Pauperare* literally means "to impoverish ;" here, however, it is taken in a stronger sense. —27. *Ire domum atque pelliculam curare jube.* The connexion is as follows : When, by dint of language such as this, thou hast succeeded in conciliating his good-will, "bid him go home, and make much of himself." The phrase *pelliculam curare* is analogous to "*genio indulgere*," —38. *Fi cognitor ipse.* "Do thou become his advocate ;" *i. e.* do thou take care of his cause for him. *Cognitor* is a term of the Roman law, and the *cognitores* were those to whom the management of a suit was entrusted by either of the parties, in the presence of the court, after which the latter might retire if they felt inclined.

39—44. 39. *Persta atque obdura,* &c. The idea intended to be conveyed is simply this : "Persevere and hold out," through either extreme of heat or cold. In expressing it, however, Horace, as usual, seizes the opportunity of indulging more freely his satirical humour, and throws well-merited ridicule on two silly specimens of contemporary versification. In the first of these, statues recently made were termed *infantes*, ("infant,—young,") a ludicrous image, which the poet here parodies in a very amusing manner, by applying the same epithet to wooden statues, just finished, and made of quite fresh materials, so as to split, in consequence, under the intense heat of the dog-days. Who the author of this curious metaphor was, which is thus so deservedly laughed at, we have no certain means of ascertaining. He is generally supposed, however, to have been none other than Furius Bibaculus, to whom, as the text informs us, the second of these strange poetic thoughts unquestionably belongs. In this last-mentioned one, Jupiter was described as spitting forth snow upon the Alps ; an idea low, harsh, and extravagant. To render his parody of this the more severe, Horace substitutes Furius himself for the monarch of the skies; and, to prevent all mistake, applies to the former a laughable species of designation, drawn directly from his personal appearance (*pingui tentus omaso,* "distended with his fat paunch"). According to the scholiast, the line of Bibaculus, which we have just been considering, occurred in the beginning of a poem which he had composed on the Gallic war, and ran as

Infantes statuas, seu pingui tentus omaso
Furius hibernas cana nive conspuet Alpes.
Nonne vides, aliquis cubito stantem prope tangens
Inquiet, *ut patiens! ut amicis aptus! ut acer!*
Plures annabunt thunni, et cetaria crescent.
Si cui praeterea validus male filius in re
Praeclara sublatus aletur; ne manifestum
Caelibis obsequium nudet te, leniter in spem
Arrepe officiosus, ut et scribare secundus
Heres, et, si quis casus puerum egerit Orco,
In vacuum venias: perraro haec alea fallit.
Qui testamentum tradet tibi cunque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen ut limis rapias, quid prima secundo

follows: "*Jupiter hibernas cana nive conspuit Alpes.*"—40. *Omaso.* The term *omasum* properly denotes a bullock's paunch: it is here humorously applied to the abdominal rotundity of Furius himself.—43. *Ut patiens! ut amicis aptus! ut acer!* "How indefatigable he is! how serviceable to his friends! how warm in their cause!"—44. *Plures annabunt thunni, et cetaria crescent.* "More tunnies will swim in, and thy fish-ponds will increase." The *thunnus* of the ancients is the *scomber thunnus* of modern ichthyologists. These fish always swim in great numbers; and from this circumstance the present image is drawn, rich old men being here compared to so many tunnies swimming in shoals into the net of the legacy-hunter.—*Cetaria.* The *cetaria* were fish-ponds of salt water, near the sea-side, intended for the larger kind of fish.

45—54. 45. *Validus male.* "In feeble health."—46. *Sublatus aletur.* "Shall be reared;" literally, "shall be taken up and nurtured." The term *sublatus* has reference here to the Roman custom of lifting a new-born infant from the ground. This was done either by the father, or, in his absence, by some friend authorized to act for him, and was equivalent to an acknowledgment of the child's legitimacy. Hence the phrases "*tollere filium*," to raise or educate a son, and "*non tollere*," to expose.—*Ne manifestum caelibis obsequium*, &c. "Lest too open courting of a single man may expose thee;" *i. e.* may lay open the real motive that actuates thee. *Caelebs* does not merely denote a bachelor, but a single man generally, and hence is sometimes, as in the present instance, used to signify a widower.—47. *Leniter in spem arrepe officiosus*, &c. "Creep gently, by thy assiduities, into the hope of both being written in his will as second heir, and, if any chance shall have driven the boy to the shades, of coming into possession of the vacant inheritance. This game very rarely fails."—48. *Secundus heres.* A second heir was sometimes named in wills, who was to succeed to the property if the heir or heirs first appointed did not choose to accept, or died under age.—49. *Si quis casus puerum egerit Orco;* equivalent to, "*si forte*

Cera velit versu; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus
Scriba ex Quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano.

ULYSSES.

Num furis an prudens ludis me, obscura canendo?

TIRESIAS.

O Laërtiade, quidquid dicam, aut erit aut non:
Divinare etenim magnus mihi donat Apollo.

ULYSSES.

Quid tamen ista velit sibi fabula, si licet, ede.

TIRESIAS.

Tempore quo juvenis Parthis horrendus, ab alto

accidat ut filius prius patre moriatur."—53. *Ut limis rapias.* "As to ascertain by a hasty side-glance." Understand *oculis.*—*Quid prima secundo cera velit versu.* By *prima cera* is here meant "the first part of the will;" *i. e. prima pars tabulae ceratae*, testaments being usually written on tablets covered with wax, because in them a person could not easily erase what he wished to alter. If a phraseology be adopted here more in accordance with the custom of our own day, the whole passage may be rendered as follows: "What the second line of the first page intimates." In this part of the will would be contained the names of the heirs.—54. *Solus multisne coheres.* Understand *sis.*

55—57. 55. *Plerumque recoctus scriba ex Quinqueviro,* &c. "Oftentimes will a cunning notary, who has risen from the station of Quinquevir, disappoint the gaping raven." *Recoquere* appears to be a term borrowed from dyers, who say of any thing that it is *recoctum*, when it has been dipped several times, and has taken the colour well. Hence those were called *recocti* whom long use and practice had rendered expert.—56. *Quinqueviro.* The *Quinqueviri* were individuals chosen from the people to execute certain minor duties, such as distributing public lands, repairing walls and towers, &c. It was a station of no great importance or respectability, as may be inferred from the text.—*Corvum hiantem;* an allusion to the well-known fable of the fox and the raven. The epithet *hiantem* represents the bird as in the act of opening its mouth, and allowing the meat to fall to the ground.—57. *Captator.* "The fortune-hunter," or "will-catcher."—*Corano.* Coranus is the name of the notary to whom allusion has just been made, and the story is told by Tiresias in the 62d and subsequent verses.

58—69. 58. *Num furis,* &c. "Art thou really inspired, or dost thou mock me, in thus uttering obscurities?" *Furis* here refers to the supposed influence of prophetic inspiration on the mind of the seer. —59. *Aut erit aut non.* "Will either come to pass or will not," as I shall have predicted.—60. *Divinare;* equivalent to *divinandi facultatem.* —61 *Ista fabula.* "That story," to which thou wast alluding.—62.

Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicae, metuentis reddere soldum.
Tum gener hoc faciet; tabulas socero dabit, atque
Ut legat orabit. Multum Nasica negatas
Accipiet tandem, et tacitus leget, invenietque
Nil sibi legatum praeter plorare suisque.
Illud ad haec jubeo: mulier si forte dolosa
Libertusve senem delirum temperet, illis
Accedas socius; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe prius, ipsum
Expugnare caput. Scribet mala carmina vecors?
Laudato. Scortator erit? cave te roget; ultro
Penelopam facilis potiori trade.

ULYSSES.

Putasne,
Perduci poterit tam frugi tamque pudica,

Juvenis. The reference is to Octavianus (Augustus). As the present satire was written between A. U. C. 719 and 721, Octavianus at this time must have been about thirty years of age, and might, therefore, without any impropriety, be still called *juvenis*, according to the Roman acceptation of the term.—*Parthis horrendus.* Consult notes on Ode I. xxvi. 3, and III. v. 3.—*Ab alto demissum genus Aenea;* alluding to the origin of the Julian line, into which Octavianus had come by adoption.---65. *Metuentis reddere soldum.* "Disquieted about the repayment of the principal that he owes." *Soldum* (contracted from *solidum*) here denotes the principal, or the main debt itself, as distinguished from the interest. The disquiet of Nasica, in the premises, may have arisen from avaricious feelings, or else, and, what is far more probable, from a consciousness of his inability to refund what he had borrowed. His creditor is Coranus, to whom he therefore marries his daughter, in the hope that his new son-in-law will either forgive him the debt at once, or else leave him a legacy to that amount in his will, which would of course be a virtual release. He is disappointed in both these expectations. Coranus makes his will, and hands it to his father-in-law, with a request that he will read it: the latter, after repeatedly declining so to do, at last consents, and finds, to his surprise and mortification, no mention made in the instrument of any bequest to him or his.---67. *Multum Nasica negatas*, &c. The etiquette of the day required, that in a case like this there should be merely an interchange of compliments, but no actual examination of the will. Poor Nasica, however, could not resist the tempting offer, and was paid for his curiosity.---69. *Praeter plorare.* "Except to go and mourn;" *i. e.* except the bitter feelings attendant upon disappointed hopes.

71—90. 71. *Temperet.* "Shall govern." Shall have the manage-

Quam nequiere proci recto depellere cursu?

TIRESIAS.

Venit enim magno: donandi parca juventus;
Nec tantum Veneris, quantum studiosa culinae,
Sic tibi Penelope frugi est: quae si semel uno
De sene gustarit, tecum partita lucellum,
Ut canis a corio nunquam absterrebitur uncto.
Me sene, quod dicam, factum est. Anus improba Thebis
Ex testamento sic est elata: cadaver
Unctum oleo largo nudis humeris tulit heres:
Scilicet elabi si posset mortua: credo,
Quod nimium institerat viventi. Cautus adito,
Neu desis operae neve immoderatus abundes.
Difficilem et morosum offendes garrulus: ultro
Non etiam sileas. Davus sis comicus; atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare: mone, si increbuit aura,
Cautus uti velet carum caput: extrahe turba

ment of.---73. *Sed vincit longe prius*, &c. "But to storm the capital itself is far superior to the former method;" *i. e.* the chief thing is to gain the old fellow himself. *Prius* is here in the accusative, governed by *vincit*.---79. *Venit enim magno. Enim* is here elliptical, like the Greek γάρ: "No wonder she remains faithful, *for*," &c.—*Donandi parca juventus.* Understand *est.*—83. *Ut canis a corio*, &c. A proverbial form of expression.—*A corio uncto.* "From the reeking hide."—84. *Anus improba.* "A wicked old woman.' The epithet *improba* is here used, not with any reference to the moral character of the person spoken of, but in jocose allusion to the mischievous and sportive humour which dictated so strange a will.—87. *Scilicet elabi si posset mortua.* "No doubt to see if she could slip through his fingers, when dead."—88. *Cautus adito.* "Be cautious in thy approaches." Compare verse 48. "*Leniter arrepe.*"—89. *Neu desis operae*, &c. "Neither on the one hand be wanting in thy efforts, nor, on the other, be immoderately abundant in them;" *i. e.* nor, on the other hand, overdo the matter. With *abundes* supply *opera.*—90. *Difficilem.* "One that is of a fastidious turn."—*Ultro non etiam sileas.* "And again, thou must not be more silent than is proper."

91—110. 91. *Davus sis comicus.* "Copy Davus in the play." The allusion is to a cunning slave in the Andria of Terence.—92. *Capite obstipo.* "With head bent on one side."—*Multum similis metuenti.* "Much like one who stands in awe of another.—93.—*Obsequio grassare.* "Ply him with assiduities."—*Increbuit.* "Begins to freshen."—94. *Velet caput.* The Romans were accustomed, in the city, as a screen from the heat or wind, to throw over their head the lappet of their

Oppositis humeris: aurem substringe loquaci.
Importunus amat laudari? donec, Ohe jam!
Ad coelum manibus sublatis dixerit, urgue; et
Crescentem tumidis infla sermonibus utrem.
Quum te servitio longo curaque levarit,
Et certum vigilans, *Quartae esto partis Ulixes,*
Audieris, *heres: Ergo nunc Dama sodalis*
Nusquam est? unde mihi tam fortem tamque fidelem?
Sparge subinde, et, si paulum potes illacrimare. Est
Gaudia prodentem vultum celare. Sepulcrum
Permissum arbitrio sine sordibus exstrue: funus
Egregie factum laudet vicinia. Si quis
Forte coheredum senior male tussiet, huic tu
Dic, ex parte tua, seu fundi sive domus sit
Emtor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina: vive valeque.

gown.—95. *Aurem substringe loquaci.* "Lend an attentive ear to him if he is fond of talking." *Substringere* literally means "to bind close," "to tie tight," &c. Hence its figurative signification in the present case.—96. *Importunus amat laudari?* "Is he extravagantly fond of being praised?" *Ohe jam!* Supply *satis est.*—97. *Urgue.* "Press him hard."—100. *Certum vigilans.* "Wide awake;" *i. e.* far from dreaming. —*Quartae esto partis Ulixes*, &c. The language of the will.—101. *Ergo nunc Dama sodalis*, &c. The construction is as follows: *Sparge subinde. Est sodalis Dama ergo nusquam?* &c. "Throw out, from time to time, some such expressions as these: 'Is my friend Dama then no more?'" &c.—102. *Unde mihi tam fortem tamque fidelem?* Supply *parabo.*—103. *Et, si paulum potes illacrimare.* "And if thou canst shed a few tears, do so." Understand *illacrima.*—*Est gaudia prodentem vultum celare.* "One is able, in this way, to disguise a countenance indicative otherwise only of joy." *Est* is here equivalent to *licet*, and the passage may be paraphrased as follows: "*licet lacrimando animi lætitiam de hereditate, in vultu expressam, occultare.*"—105. *Permissum arbitrio.* "Left to thy discretion." *Sine sordibus.* "Without any meanness."—106. *Egregie factum.* "Celebrated in a handsome manner."—107. *Forte senior male tussiet.* "Happens to be advanced in years, and to have a bad cough."—*Huic tu dic, ex parte tua*, &c. "If he wishes to become the purchaser, either of a farm or a house, out of thy share, do thou tell him that thou wilt make it over to him with pleasure for a nominal sum:" *i. e.* for nothing at all. *Addicere nummo* is to make a thing over to another for any small piece of money, just to answer the law, which required, that, in the transfer of property, *money* should be given as an equivalent, in order to render the sale a valid one. This species of sale, therefore, was in reality a gift or present.—110. *Imperiosa trahit Proserpina.* "The inexorable Proserpina drags me hence."—*Vive valeque*, A common form of bidding farewell.

SATIRA VI.

HORATII VOTUM.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi, et tecto vicinus jugis aquae fons,
Et paulum silvae super his foret. Auctius atque
Dî melius fecere: bene est: nil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis.
Si neque majorem feci ratione mala rem,
Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum, *O si angulus ille*
Proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstret, ut illi,
Thesauro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico

Satire VI.—A panegyric on the felicity of rural existence, in which the poet contrasts the calm and tranquil amusements of the country with the tumultuous and irregular pleasures of the capital, and delightfully expresses his longing after rural ease and retirement. In order to give force to his eulogy on a country life, he introduces the well-known and apposite fable of the town and country mouse.

1—12. 1. *Modus agri non ita magnus.* "A piece of ground, not very large." *Ita* is here equivalent to *valde*.—2. *Jugis aquae fons.* "A spring of never-failing water."—3. *Et paulum silvae super his.* "And a little woodland crowning these."—*Auctius atque Dî melius fecere.* "The gods have done more bountifully, and better, for me than this." —5. *Maia nate.* He addresses his prayer to Mercury, not only because this god was a patron of poets in general, and Horace, as we find in his odes, had been particularly favoured and protected by him, but also because he presided over all sudden acquisitions of wealth, or increase of worldly prosperity.—*Propria.* "Lasting."—6. *Ratione mala.* "By evil means."—7. *Vitio culpave.* "By vicious profusion or culpable neglect."—8. *Veneror.* In the sense of *precor*.—9. *Accedat.* "May be added unto me."—*Denormat.* "Spoils the regularity of."—10. *Fors quae.* "Some chance." *Quae* is here put for *aliqua*.—11. *Thesauro invento qui mercenarius*, &c. The construction is, *Qui thesauro invento mercatus* est *illum ipsum agrum* quem uti *mercenarius aravit*.—12. *Dives amico Hercule.* "Enriched by the favour of Hercules." Sudden acquisitions of gain were ascribed to both Hercules and Mercury, (compare note on verse 5,) with this distinction, however, according to Casaubon, (*ad Pers.* ii. 11,) that when any thing was found in the forum, or in the streets of the city, it was attributed to Mercury, as being θεὸς ἀγοραῖος and if elsewhere, to Hercules as πλουτοδότης.

Hercule! Si, quod adest, gratum juvat: hac prece te oro,
Pingue pecus domino facias et cetera praeter
Ingenium; utque soles, custos mihi maximus adsis.
Ergo ubi me in montes et in arcem ex Urbe removi,
(Quid prius illustrem Satiris Musaque pedestri?)
Nec mala me ambitio perdit, nec plumbeus Auster,
Auctumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitaeque labores
Instituunt, (sic dîs placitum,) tu carminis esto
Principium. Romae sponsorem me rapis.—*Eia,*

13—19. 13. *Si, quod adest, gratum juvat.* "If what I at present have pleases and makes me grateful."—14. *Et cetera praeter ingenium.* The poet prays to have every thing fat except his understanding. We have here a play on the double meaning of *pingue*, which, when applied to *ingenium* denotes an understanding that is heavy and dull.—16. *In arcem.* The poet regards his country-house as a citadel inaccessible to the cares and annoyances that besieged him at Rome.—17. *Quid prius illustrem Satiris Musaque pedestri?* The effect of this parenthesis is extremely pleasing: no sooner is allusion made to his escape from the noise and crowd of the capital, than the poet, struck with the idea of the pure enjoyment that awaits him amid the peaceful scenery of his Sabine vale, breaks forth into the exclamation: "What can I rather celebrate in my Satires and with my prosaic Muse?" *i. e.* what rather than the pleasures of this retirement can I celebrate in the prosaic verse of my satiric productions?—*Musaque pedestri.* Compare the Greek form of expression πεζὸς λόγος to indicate "prose," and note on Ode II. xii. 9.—18. *Plumbeus.* This epithet well expresses the influence produced on the human frame by the wind alluded to, in rendering it heavy and inert. The poet's retreat was covered by mountains, in such a manner, that he had nothing to fear from its bad effects.—19. *Auctumnusque gravis.* "And the sickly autumn." The season when the wind just mentioned prevails.—*Libitinae quaestus acerbae.* "The gain of the baleful Libitina." The allusion is to the numerous deaths in the sickly period of autumn, and the gain accruing therefrom to the temple of Libitina, the goddess of funerals, where all things requisite for interments were either sold or hired out.

20—27. 20. *Matutine pater.* "Father of the morning." The poet, intending to describe the employments and bustle of the capital, imitates the custom of the epic writers, and, as they commence their labours with the invocation of some Muse, so here he begins with an address to Janus, the god to whom not only the opening of the year was consecrated, but also that of the day.—*Seu Jane libentius audis.* "Or if with more pleasure thou hearest the appellation of Janus." *Jane* is here taken materially, as occurring in the language of invocations. Many commentators, however, prefer giving *audis* at once, like the Greek ἀκούεις, the meaning of *diceris* or *appellaris.*—21. *Unde.*

Ne prior officio quisquam respondeat, urgue!
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit, ire necesse est.—
Postmodo, quod mî obsit, clare certumque locuto,
Luctandum in turba et facienda injuria tardis.—
Quid tibi vis, insane? et quam rem agis improbus? urguet
Iratis precibus; *tu pulses omne quod obstat,*
Ad Maecenatem memori si mente recurras.—
Hoc juvat et melli est, non mentiar. At simul atras
Ventum est Esquilias, aliena negotia centum

"From whom;" *i. e.* under whose favouring influence.—21. *Romae sponsorem me rapis.* "When at Rome, thou hurriest me away to become bail for another." The address is still to Janus, who is here supposed to be assigning to each individual his employments for the day, and among the rest giving his also to the poet.—*Eia, ne prior officio,* &c. "Come, make haste! lest any one answer to this call of duty before thee;" *i. e.* lest any one anticipate thee in the office of friendship. This is uttered by the god.—25. *Radit.* "Sweeps."—*Seu bruma nivalem,* &c. "Or whether winter contracts the snowy day within a narrower circle."—*Bruma* (quasi *brevima,* i. e. *brevissima* dies) is properly the winter solstice, the shortest day in the year: here, however, it is taken to denote the season of winter generally. The inequality in the length of the solar day is very beautifully illustrated by a figure drawn from chariot-races, in which the driver who was nearest the *meta* or goal, (around which the chariots had to run,) marked a narrower circuit, and was therefore called *interior,* while those farther off were obliged to take a larger compass, and were hence styled *exteriores.*—26. *Ire necesse est.* "Go I must."—27. *Postmodo, quod mî obsit,* &c. "After this, when I have uttered, with a clear voice, and in express words, what may prove an injury to me at some future day, I must struggle with the crowd, and rough measures must be used towards those who move slowly along;" *i. e.* who move at a slow pace before me, and block up the way. The expression *clare certumque locuto* refers to the formality of becoming bail for another. After this is done, the poet leaves the court, and endeavours to make his way through the crowd. In order to accomplish this, he has to push aside, without much ceremony, all who oppose his progress by their slow and dilatory movements.

29—35. 29. *Quid tibi vis, insane?* &c. "What dost thou want, madman? and what meanest thou by this rude behaviour, exclaims one of the crowd, pursuing me with imprecations."—30. *Tu pulses omne quod obstat,* &c. "Must thou push aside whatever comes in thy way, if, with a head full of nothing else, thou art running as usual to Mæcenas?"—31. *Recurras.* The peculiar force of this compound, in the present instance, as indicating the habitual repetition of an act, is deserving of notice.—32. *Hoc juvat et melli est.* His visits to Mæcenas are here meant.—*Atras Esquilias;* alluding to the circumstance of this quarter having been a common burial-place for the poor, before the

Per caput et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras.
De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.
Imprimat his, cura, Maecenas signa tabellis.
Dixeris, Experiar: Si vis, potes, addit et instat.
Septimus octavo propior jam fugerit annus,
Ex quo Maecenas me coepit habere suorum
In numero, duntaxat ad hoc, quem tollere rheda
Vellet iter faciens, et cui concredere nugas
Hoc genus, Hora quota est? Threx est Gallina Syro par?

splendid residence of Mæcenas was erected there.—33. *Aliena negotia centum*, &c. "A hundred affairs of other people leap through my head, and around my side;" *i. e.* beset me on every side. Compare the form which the same idea would assume in our vulgar idiom. "I am over head and ears in the affairs of others."—34. *Ante secundam.* "Before eight;" literally, "before the second hour." We must suppose, that when Horace reaches the abode of his patron on the Esquiline, a slave meets him, and mentions who had been there for him, and what they wished.—35. *Ad Puteal.* "At the Puteal." The term *puteal* properly means "the cover of a well or pit." It is then taken to denote any cavity or hole in the earth, surmounted by a cover; and, last of all, signifies a place surrounded by a wall, in the form of a square, and roofed over; resembling somewhat a kind of altar. These little structures were commonly erected on spots which had been struck by lightning, though not always.

36—44. 36. *De re communi scribae*, &c. "The notaries, Quintus, requested that thou wouldst bear in mind to return to them to-day, in order to consult about an important and novel matter, which concerns their whole number." The *scribae* were notaries or clerks, who wrote out the public accounts, the laws, and all the proceedings of the magistrates.—38. *Imprimat his, cura, Maecenas*, &c. "Be so good as to get Mæcenas to seal these tables;" *i. e.* to put the imperial seal to these writings. Mæcenas would seal them in the name of the emperor, from whom he had received the imperial signet; a duty which appertained to him as *Praefectus Urbis* and the minister of Augustus. The address in the text comes, not like the two previous ones, through the medium of the slave, but from the applicant himself.—39. *Dixeris*, for *si dixeris*, and that for *si dixerim.*—*Si vis, potes.* "Thou canst if thou wilt." —40. *Septimus octavo propior*, &c. "The seventh year, approaching to the eighth, is now, if I mistake not, elapsed;" *i. e.* 'tis now, if I mistake not, nearly eight years. The elegant use of the mood in *fugerit*, which we have endeavoured to preserve in our version, must be carefully noted.—42. *Duntaxat ad hoc*, &c. "Only thus far, however; as one whom he might wish to take along with him in his chariot, when going on a journey."—44. *Hoc genus.* "Of this kind," *i. e.* such as these that follow.—*Threx est Gallina Syro par?* "Is Gallina, the

Matutina parum cautos jam frigora mordent:
Et quae rimosa bene deponuntur in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiae noster. Ludos spectaverit una,
Luserit in campo: Fortunae filius! omnes.
Frigidus a Rostris manat per compita rumor:
Quicunque obvius est, me consulit: O bone, nam te
Scire, deos quoniam propius contingis, oportet,
Num quid de Dacis audisti?—Nil equidem.—Ut tu
Semper eris derisor.—At omnes dî exagitent me,
Si quidquam.—Quid? militibus promissa Triquetra

Thracian, a match for Syrus?" The allusion is to two gladiators of the day, and the term "Thracian" has reference, not to the native country of the individual in question, but to the kind of arms in which he was arrayed, imitating those of the Thracians. Gladiators were distinguished by their armour and manner of fighting.

45—50. 45. *Matutina parum cautos*, &c. "The cold morning air begins now to pinch those who neglect to provide against it;" *i. e.* who do not put on attire suited to the change of the season.—46. *Et quae.* "And other things of this kind;" for *et alia quae.*—*Bene.* "Safely." The reference is to things of no importance, which may be *safely* confided to any one, even if he be of the most loquacious and communicative habits, since it is a matter of indifference whether he divulges them or not. The expression *auris rimosa* ("a leaky ear," "an ear full of chinks,") is opposed to *auris tuta*, and imitated from Terence. (*Eun.* I. ii. 25.)—48. *Noster.* "Our friend." The reference is to Horace, and the term itself is quoted, as it were, from the sneering language of others in relation to him.—*Ludos spectaverit una*, &c. "If he has witnessed the public spectacles in company with Mæcenas, if he has played ball along with him in the Campus Martius: Lucky fellow! all exclaim." With *spectaverit* and *luserit*, respectively understand *si.*—50. *Frigidus a Rostris manat*, &c. "If any disheartening rumour spreads from the Rostra through the crowded streets." With *manat* understand *si.*—*Rostris.* The *Rostra* are here named as being the most conspicuous object in the forum, and the place where the greatest crowds accustomed to assemble. By the term *Rostra* is meant the elevated seat from which the Roman orators, and men in office, addressed the assembled people. The appellation was derived from the circumstance of its having been adorned with the *beaks* of some galleys taken from the city of Antium. (Liv. viii. 12.)

52—63. 52. *Deos*; alluding to Augustus and Mæcenas, and analogous to our term "the Great."—59. *Ut tu semper eris derisor.* "How fond thou always art of playing the fool with other people;" or, more literally, "what a roguish dissembler thou wilt ever be."—55. *Si quidquam.* "If I have ever heard any thing at all about the matter." Understand *audivi.*—*Militibus promissa Triquetra praedia*, &c. "Is Cæsar going to give the lands he promised the soldiers in Sicily or

Praedia Caesar an est Itala tellure daturus?
Jurantem me scire nihil mirantur ut unum
Scilicet egregii mortalem altique silentî.
Perditur haec inter misero lux, non sine votis:
O rus, quando ego te adspiciam? quandoque licebit,
Nunc veterum libris, nunc somno et inertibus horis
Ducere sollicitae jucunda oblivia vitae?
O quando faba Pythagorae cognata, simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque deûm! quibus ipse meique
Ante larem proprium vescor, vernasque procaces
Pasco libatis dapibus. Prout cuique libido est,
Siccat inaequales calices conviva solutus

Italy?" According to Bentley, the reference here is to the division of lands which took place after Augustus had overthrown Sextus Pompeius, and brought Lepidus to subjection. *Triquetra;* an appellation given to Sicily from its triangular shape.—57. *Unum;* equivalent to *præ omnibus aliis.*—58. *Scilicet.* "To be sure."—59. *Misero.* Supply *mihi.* —*Non sine votis.* "Not without aspirations such as these."—61. *Somno.* The allusion is to the mid-day slumber, or siesta, so customary in warm climates. The poet sighs the more deeply for this, as it will not be broken in upon by the annoying duties of a city life.—*Inertibus horis.* The poet does not mean, by this expression, hours of indolence, as some pretend, but "hours of peaceful abstraction from the world."—62. *Ducere sollicitae jucunda oblivia vitae.* "To drink a sweet oblivion of the cares of life;" a beautiful allusion to the fabled waters of Lethe, which all who entered Elysium previously drank, and lost in consequence, every recollection of the cares and troubles of life."—63. *Faba Pythagorae cognata.* "The bean related to Pythagoras;" a pleasant allusion to the famous precept of Pythagoras, to abstain from beans, κυάμων ἀπέχεσθαι. This precept is one of the mysteries which the ancient Pythagoreans never disclosed. Horace, however, evidently refers here to that solution which makes the philosopher to have regarded beans as among the receptacles of souls, and hence he jocosely styles the bean *cognata*, on the supposition of its containing the soul of some relation of the sage's.

65—87. 65. *O noctes coenaeque deûm.* "Ah! nights and refections of the gods!" equivalent to *noctes coenaeque deis* dignæ. *Meique.* Understand *familiares* or *amici.*—66. *Ante larem proprium.* "Before my own hearth;" analagous, in one sense, to our modern phrase, "by my own fire-side."—66. *Vernasque procaces.* Those slaves who were born in their master's house were called *vernæ*, and were more forward and pert than others, because they were commonly more indulged.—67. *Libatis dapibus.* "From the dishes off which we have supped." *Libatis* is here used in the sense of *degustatis* or *adesis.*—*Prout.* To be pronounced as a dissyllable.—68. *Inaequales.* "Of different sizes;"

Legibus insanis, seu quis capit acria fortis
Pocula, seu modicis uvescit laetius. Ergo
Sermo oritur non de villis domibusve alienis,
Nec, male necne Lepos saltet; sed, quod magis ad nos
Pertinet et nescire malum est, agitamus: utrumne
Divitiis homines an sint virtute beati:
Quidve ad amicitias, usus rectumne, trahat nos:
Et quae sit natura boni summumque quid ejus.
Cervius haec inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arellî
Sollicitas ignarus opes, sic incipit: Olim
Rusticus urbanum murem mus paupere fertur
Accepisse cavo, veterem vetus hospes amicum;
Asper et attentus quaesitis, ut tamen arctum
Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longae invidit avenae;
Aridum et ore ferens acinum semesaque lardi

i. e. either large or small, as might suit the guest.—69. *Legibus insanis;* alluding to the laws which the master of the feast, or symposiarch, at the ancient entertainments, was accustomed to impose on the guests, and in conformity with which they were compelled to drink equal quantities of liquor, and out of cups of an equal size.—*Seu quis capit acria fortis pocula.* "Whether one of a strong head chooses brimming bumpers." The expression *acria pocula* is intended to denote such cups as best suit hard drinkers, *acres potatores.*—72. *Uvescit.* "Grows mellow."—72. *Lepos.* The name of a celebrated dancer of the day.—73. *Agitamus.* "We discuss."—75. *Usus rectumne.* "Utility or virtue."—76. *Quae sit natura boni,* &c. "What is the nature of good, and what its perfection."—77. *Garrit aniles ex re fabellas.* "Prates away old wives' tales adapted to the subject in hand." The expression *aniles fabellas* must here be taken without the least intermixture of irony.—78. *Arellî.* Arellius would seem to have been some wealthy individual in the neighbourhood, full of anxious care (the curse that generally accompanies wealth) respecting the safe possession of his treasures. The whole moral of the story which is here introduced, turns upon the disquiet and solicitude that are so often the companions of riches.—79. *Olim.* "Once upon a time."—80. *Rusticus urbanum murem mus,* &c. The beautiful effect produced by the antithetical collocation of the words in this line, is deserving of all praise. It is repeated in the succeeding one.—*Paupere cavo.* "In his poor hole."—82. *Asper.* "Frugal."—*Ut tamen arctum,* &c, "Yet so as to open at times, in acts of hospitality, his bosom closely attentive otherwise to his narrow circumstances."—*Arctum animum* is equivalent here, as Döring well explains it, to *animum arctis rebus intentum.*—83. *Quid multa?* "To cut short a long story."—*Neque ille invidit.* "He

Frusta dedit, cupiens varia fastidia coena
Vincere tangentis male singula dente superbo.
Quum pater ipse domus, palea porrectus in horna,
Esset ador loliumque, dapis meliora relinquens;
Tandem urbanus ad hunc: Quid te juvat, inquit, amice,
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes, terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga; quo, bone, circa,
Dum licet, in rebus jucundis vive beatus;
Vive memor, quam sis aevi brevis. Haec ubi dicta
Agrestem pepulere, domo levis exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat
Nox medium coeli spatium, quum ponit uterque
In locuplete domo vestigia, rubro ubi cocco

neither grudged him;" *i. e.* he spread plentifully before him.—86. *Fastidia.* "The daintiness."—87. *Tangentis male.* "Who scarcely deigned to touch."

88—109. 88. *Pater ipse domus.* "The master of the house himself." The country mouse is thus pleasantly styled, as the entertainer of the city mouse.—*Palea in horna.* "On fresh straw," *i. e.* just collected in this year's harvest.—89. *Esset ador loliumque.* "Kept eating wheat and darnel." By *ador*, strictly speaking, is here meant a species of grain of the *genus Triticum*, called by the Germans "Dinkel," "Spelz," and by us "Spelt."—*Relinquens.* Understand *hospiti.*—91. *Nemoris.* The term *nemus* is here taken to denote "a woody height." —*Patientem vivere.* "In leading a life of privations."—93. *Mihi crede.* "Take my advice."—*Terrestria quando mortales animas,* &c. "Since all terrestrial things live, having obtained as their lot mortal souls;" *i. e.* since mortal souls have been allotted to all things that exist upon the earth. The city mouse, having seen more of the world than his country acquaintance, appears to great advantage by the side of the latter, and deals out the doctrines of Epicurus, respecting the non-existence of a future state, with all the gravity of a philosopher. A mouse turned sceptic is, indeed, an odd sight!—95. *Quo, bone, circa.* A tmesis for *quocirca bone.*—98. *Pepulere.* "Had wrought upon."—100. *Jamque tenebat nox,* &c. An amusing imitation of the gravity and dignity of epic verse. According to the poets, Night ascends from the east in her chariot, as the sun is sinking in the ocean, and pursues her course towards the west.—102. *Cocco.* The ancients regarded the *coccus* as a kind of grain. It is in reality, however, a species of insect, adhering to the bark of the *Quercus coccifera.* From the coccus is obtained a beautiful crimson colour. It is frequently, however, as in the present

Tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula coena,
Quae procul exstructis inerant hesterna canistris.
Ergo ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes
Continuatque dapes; nec non verniliter ipsis
Fungitur officiis, praelibans omne quod affert.
Ille cubans gaudet mutata sorte, bonisque
Rebus agit laetum convivam, quum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus, Haud mihi vita
Est opus hac, ait, et valeas; me silva cavusque
Tutus ab insidiis tenui solabitur ervo.

SATIRA VII.

LEPIDE SE IPSE CARPIT EX PERSONA SERVI, ET OSTENDIT, LIBERUM SOLUM ESSE SAPIENTEM

DAVUS.

Jamdudum ausculto et cupiens tibi dicere servus
Pauca reformido.

instance, put for purple. Compare verse 106, where the term *purpurea* itself occurs.—103. *Canderet.* "Glittered."—105. *Procul.* "On high;" qualifying *exstructis.*—107. *Veluti succinctus cursitat hospes.* "He runs up and down like an active host."—108. *Continuatque dapes.* "And keeps serving up one dish after another."—*Verniliter ipsis fungitur officiis.* "Performs all the duties of an attentive servant;" literally, "performs the duties of the entertainment themselves like a slave;" —109. *Praelibans.* "Tasting previously." The city mouse here performs the office of *praegustator*. The *praegustatores* were slaves, whose business it was to ascertain, by previously tasting them, whether the dishes to be set on table were properly seasoned or not.

110—117. 110. *Bonisque rebus agit*, &c. "And plays the part of a delighted guest amid the good cheer which surrounds him."—112. *Valvarum.* "Of the folding-doors."—*Lectis excussit utrumque.* "Drove them each in terror from their couches."—114. *Molossis canibus.* Consult note on Epode 6. 5.—116. *Valeas.* "Fare thee well."—117. *Tenui ervo.* "With humble vetches."

Satire VII.—The dialogue which here takes place between Horace and one of his slaves, must be supposed to have been held during the *Saturnalia.* Availing himself of the freedom allowed to his class during

HORATIUS.

Davusne?

DAVUS.

Ita. Davus, amicum
Mancipium domino, et frugi quod sit satis, hoc est,
Ut vitale putes.

HORATIUS.

Age, libertate Decembri,
Quando ita majores voluerunt, utere; narra.

DAVUS.

Pars hominum vitiis gaudet constanter, et urguet
Propositum; pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Saepe notatus

that season of festive enjoyment, the slave upbraids his master with his defects and vices, and maintains, in conformity with one of those paradoxes borrowed from the Grecian schools, that the wise man alone is free. His sarcasms have so much truth and bitterness, that his master at length loses temper, and, being unable to answer him, silences him with menaces. The fifth satire of Persius hinges on the same philosophical paradox; but that poet has taken twice the number of verses to express the same ideas as Horace, and after all has expressed them more obscurely. (Dunlop's *Roman Literature*, vol. iii. p. 259.)

1—8. 1. *Jamdudum ausculto*, &c. "I have for a long while been listening to thy remarks, and, being desirous of speaking a few words with thee, I dread to do so, because I am a slave."—2. *Davusne?* "Is this Davus?" The poet expresses his angry surprise at the familiarity of his slave; but a moment after recollects himself, and grants him the usual license of the Saturnalia.—*Ita.* "'Tis even so."—3. *Et frugi quod sit satis*, &c. "And an honest one too, as far as is needful, that is, so that thou mayest think him likely to live long." The Romans had the same popular prejudice among them that exists even at the present day. When any one was distinguished in an eminent degree for virtue or merit, they imagined he would not live long. Davus therefore explains, in accordance with this belief, what he means by *quod sit satis.* He is honest enough, but not to such a degree as may tempt the gods to withdraw him from the earth.—4. *Age, libertate Decembri*, &c. The reference is to the festival of the Saturnalia.—6. *Constanter.* "Without any intermission;" *i. e.* they pursue one constant course of vice. Davus here enters upon his subject with the voice and manner of his master. The character of Priscus is of the same kind with that of Tigellius in the third satire of the first book.—7. *Propositum.* "Whatever they have once proposed unto themselves," how dishonourable soever it may be.—*Natat.* "Fluctuate."—8. *Pravis obnoxia.* "Exposed to the contamination of evil."—*Saepe notatus cum tribus annellis*, &c. "Priscus was frequently observed with three rings, at other times with his left hand completely bare of them;" *i. e.* Priscus sometimes

Cum tribus annellis, modo laeva Priscus inani.
Vixit inaequalis, clavum ut mutaret in horas;
Aedibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste:
Jam moechus Romae, jam mallet doctor Athenis
Vivere: Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi justa cheragra
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna
Conductum pavit: quanto constantior idem
In vitiis, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat.

wore three rings on his left hand, at other times none. With *inanis* supply *annellis*.

10—14. 10. *Vixit inaequalis.* "He led an inconsistent life." "*Nil æquale homini fuit illi.*"—*Clavum ut mutaret in horas.* "So as to change his *clavus* every hour;" *i.e.* so as to appear one moment in the *latus clavus* of a senator, and at another in the *angustus clavus* of an *eques.* From this it would follow, that Priscus, if he had indeed any real existence, was a member of the equestrian order, and of senatorian rank.—11. *Aedibus ex magnis subito se conderet*, &c. "From a splendid mansion he would on a sudden hide himself in a place, from which a decent freedman could hardly with propriety come out." *Mundior* literally means one a little more attentive than ordinary to the decencies and proprieties of life, and hence *mundior libertinus* denotes one of the more decent class of freedmen, and who is raised above the ordinary level.—14. *Vertumnis, quotquot sunt, natus iniquis.* "Born beneath the anger of the Vertumni, as many as there are." *Vertumnus* was an ancient deity of the Etrurians, whose worship was brought to Rome. He possessed, like the Grecian Proteus, the power of transforming himself into any shape or form at pleasure, an attribute which the plural name is here purposely used to express, as if each new shape were a separate Vertumnus. Hence the meaning here intended to be conveyed is as follows: that when Priscus was born, Vertumnus, in anger, gave him a changing, fickle, and inconstant disposition.

15—26. 15. *Justa.* "Well-merited;" *i.e.* the just punishment of his intemperance.—16. *Contudit.* "Had crippled."—17. *Phimum.* "The box" into which the *tali* or *tesseræ* were cast from another called the *fritillus*, and out of which they were then thrown upon the gaming-board or table, was styled *phimus.*—*Talos.* The *tali* here meant are those described in the note on Ode II. vii. 25. For the other kind, consult note on Sat. II. iii. 171.—18. *Pavit.* "Maintained," or "kept."—19. *Tanto levius miser ac prior illo*, &c. "By so much less wretched, and better off, than the other, who, one while, struggles with a tight, another, with a loosened cord;" *i.e.* who one moment struggles with his passions, and the next instant yields to their violence.—21. *Hodie;* equivalent here to *statim.*—*Haec tam putida.* "Such tedious trash."—

HORATIUS.

Non dices hodie, quorsum haec tam putida tendant,
Furcifer?

DAVUS.

Ad te, inquam.

HORATIUS.

Quo pacto, pessime?

DAVUS.

Laudas
Fortunam et mores antiquae plebis, et idem,
Si quis ad illa deus subito te agat, usque recuses;
Aut quia non sentis, quod clamas, rectius esse,
Aut quia non firmus rectum defendis, et haeres,
Nequidquam coeno cupiens evellere plantam.
Romae rus optas, absentem rusticus Urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad coenam, laudas securum olus; ac, velut usquam
Vinctus eas, ita te felicem dicis amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Maecenas serum sub lumina prima venire

22. *Furcifer.* "Rascal." The term *furcifer* literally denotes a slave who has been subjected to the punishment of the *furca.* It was a piece of wood that went round their necks, and to which their hands were tied. In this state they were driven about the neighbourhood under the lash, more, however, for the sake of ignominy, than that of actual bodily punishment.—23. *Plebis.* In the sense of *populi.*—24. *Ad illa.* Supply *quae laudas.*—*Te agat.* "Transfer thee."—25. *Aut quia non sentis,* &c. "Either because thou dost not really think that to be more correct, which thou criest up as such."—26. *Firmus.* "With any kind of firmness."—*Et haeres, nequidquam coeno,* &c. "And stickest fast, vainly desiring to pluck thy foot out of the mire."

28—36. 28. *Romae.* "When at Rome."—29. *Levis.* "Ever fickle."—30. *Securum olus.* "Thy quiet dish of herbs."—*Ac, velut usquam vinctus eas,* &c. "And, as if thou always goest out to sup on compulsion, so, if not invited abroad, thou callest thyself a lucky fellow, and art delighted, because thou art obliged to drink nowhere."—32. *Jusserit ad se Maecenas,* &c. The train of ideas is as follows: But see how inconsistent thy conduct is in this also. Should Mæcenas invite thee to sup with him, immediately, with a loud tone of voice, thou callest on thy slaves to bring thee whatever may be needed for the visit, and hastenest away with rapid footsteps. The buffoons who expected to sup with thee depart, after heartily cursing and abusing thee aside.—33. *Serum sub lumina prima.* "Late in the evening, at the first lighting of the lamps." The usual time for the Roman *cœna* was the ninth hour,

Convivam: Nemon' oleum fert ocius? ecquis
Audit? cum magno blateras clamore, fugisque.
Mulvius et scurrae tibi non referenda precati
Discedunt. Etenim, fateor me, dixerit ille,
Duci ventre levem; nasum nidore supinor;
Imbecillus, iners; si quid vis, adde, popino.
Tu, quum sis quod ego, et fortassis nequior, ultro
Insectere velut melior? verbisque decoris
Obvolvas vitium? Quid, si me stultior ipso
Quingentis emto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto,
Dum, quae Crispini docuit me janitor, edo.
  Te conjux aliena capit, meretricula Davum:
Peccat uter nostrum cruce dignius? Acris ubi me

or three o'clock after noon in summer, and the tenth hour in winter. Mæcenas, however, being entrusted, as minister, with the administration of a wide empire, could not observe so seasonable an hour as others.—34. *Oleum.* The oil is here wanted for the lamp which is to guide his footsteps as he proceeds to the residence of his patron, and also when returning from the same.—36. *Mulvius et scurrae.* Horace would seem from this to have had parasites of his own, as well as the great. In a city like Rome, which might be called a world in itself, this could not be well otherwise.—36. *Tibi non referenda precati.* "After having uttered secret imprecations against thee." The expression *tibi non referenda* is equivalent here to *tibi non audienda.*

37—45. 37. *Etenim, fateor me, dixerit ille,* &c. Mulvius here utters a part of the abuse which has just been alluded to. It must be supposed, however, to be spoken aside.—*Dixerit ille.* "Mulvius may say."—38. *Duci ventre levem.* "That I am easily led away by my stomach;" to play the part of a parasite and buffoon.—*Nasum nidore supinor.* "I raise my nose at a savoury smell." A Græcism, for *nasus mihi supinatur.*—39. *Si quid vis.* "If thou pleasest."—40. *Ultro.* "Unprovoked by me."—41. *Verbisque decoris obvolvas vitium?* "And wilt thou cloak thy vices beneath specious names?"—42. *Quid, si me stultior ipso,* &c. Davus now speaks in his own person. "What, if thou art found to be a greater fool even than myself, who was purchased for five hundred drachmas?" *i.e.* even than myself, a poor cheap slave. Five hundred drachmas was a low price for a slave.—43. *Aufer me vultu terrere,* &c. Horace, unable to bear patiently the sarcasms of Davus, especially the one last uttered, assumes an angry look, and raises his hand in a threatening manner; and hence the slave observes, "Away with trying to terrify me by that look; restrain thy hand and thy anger."—45. *Crispini janitor.* In order that the sage precepts of Crispinus may be set forth in all their dignity and value, the very porter at his door is here laughably supposed to have eagerly imbibed them, and then doled them out to Davus and other equally eager expectants.

Natura incendit, sub clara nuda lucerna
Quaecunque excepit turgentis verbera caudae
Clunibus, aut agitavit equum lasciva supinum:
Dimittit neque famosum, neque sollicitum, ne
Ditior aut formae melioris meiat eodem.
Tu, quum projectis insignibus, annulo equestri
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscurante lacerna,
Non es quod simulas? Metuens induceris, atque
Altercante libidinibus tremis ossa pavore.
Quid refert, uri, virgis ferroque necari
Auctoratus eas; an turpi clausus in arca,
Quo te demisit peccati conscia herilis,
Contractum genibus tangas caput? Estne marito
Matronae peccantis in ambo justa potestas,
In corruptorem vel justior? Illa tamen se
Non habitu mutatve loco, peccatve superne,
Quum te formidet mulier, neque credat amanti.
Ibis sub furcam prudens, dominoque furenti
Committes rem omnem et vitam et cum corpore famam.
Evasti? metues, credo, doctusque cavebis.
Quaeres, quando iterum paveas iterumque perire
Possis, O toties servus! Quae bellua ruptis,
Quum semel effugit, reddit se prava catenis?
Non sum moechus, ais. Neque ego hercule fur, ubi vasa

54—71. 54. *Prodis ex judice Dama turpis.* "From a magistrate thou comest forth a vile Dama;" *i. e.* a vile slave. Davus calls his master a judge, because Augustus had granted him the privilege of wearing a gold ring, and of assuming the *angustus clavus*, or garb of the equestrian order. Thus he was, in fact, incorporated into the body of Roman knights, from among whom the *judices selecti* were in part chosen.—59. *Auctoratus.* "Bound, as a gladiator, by the terms of thy agreement." Those who sold themselves to a *lanista*, or master of gladiators, engaged in a form or bond to suffer every thing, sword, fire, whips, chains, and death. They were then received into the profession, and styled *auctorati*, while the term *auctoramentum* was applied as well to the agreement which they made, as to the wages received by them under it.—60. *Peccati conscia herilis.* Referring to the *ancilla.* —61. *Estne;* equivalent to *nonne est.*—71. *Prava.* "With stubborn perversity."

Praetereo sapiens argentea. Tolle periclum:
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque
Tot tantisque minor, quem ter vindicta quaterque
Imposita haud unquam misera formidine privet?
Adde super, dictis quod non levius valeat: nam
Sive vicarius est qui servo paret, uti mos
Vester ait, seu conservus: tibi quid sum ego? Nempe
Tu, mihi qui imperitas, aliis servis miser; atque
Duceris ut nervis alienis mobile lignum.
  Quisnam igitur liber? Sapiens, sibi qui imperiosus;
Quem neque pauperies neque mors neque vincula terrent;
Responsare cupidinibus, contemnere honores
Fortis; et in se ipso totus, teres atque rotundus,

73—81. 73. *Sapiens.* "Wisely;" *i. e.* from the fear of punishment. Davus imagines his master's virtue, like his own honesty, was merely an effect of fear.—75. *Tune mihi dominus,* &c. "Art thou my master, thyself subjected to the dominion of so many and powerful passions and men, whom the prætor's rod, though thrice and four times laid upon thy head, can never free from wretched fears?"—76. *Vindicta.* The rod with which the prætor touched the head of those who received their freedom, according to the form of manumission styled "*per Vindictam.*" The meaning of the passage is, that the prætor might make the body indeed free, but not the mind. This last was only to be accomplished by wisdom.—78. *Adde super, dictis quod non levius valeat.* "Add, besides, what is of no less weight than the things already mentioned by me."—79. *Vicarius.* "An underling." Slaves were sometimes allowed by their masters to lay out what little money they had saved with their consent, (called their *peculium,*) in the purchase of a slave for themselves, who was styled *vicarius,* and from whose labours they might make profit.—*Uti mos vester ait.* "As your custom expresses it;" *i. e.* as it is customary with you masters to call him.—80. *Tibi quid sum ego?* "What am I in respect of thee?"—81. *Aliis servis miser; atque duceris,* &c. "Art thyself a wretched slave to others, and art managed, as a puppet is, by means of sinews not his own."

83—94. 83. *Sapiens.* Davus here quotes the well-known maxim of the Stoic sect. Consult note on Sat. I. iii. 123.—*Sibi qui imperiosus.* "Who exercises dominion over himself."—85. *Responsare cupidinibus,* &c. "Firm in resisting his appetites, in contemning the honours of the world." *Fortis responsare* is a Græcism for *fortis in responsando,* and so also *fortis contemnere* for *fortis in contemnendo.*—86. *In se ipso totus.* "Relying solely on himself." According to the Stoics, since those things only are truly good which are becoming and virtuous, and since virtue, which is seated in the mind, is alone sufficient for happiness, external thin° contribute nothing towards happiness. The wise

Externi ne quid valeat per leve morari,
In quem manca ruit semper Fortuna. Potesne
Ex his ut proprium quid noscere? Quinque talenta
Poscit te mulier, vexat, foribusque repulsum
Perfundit gelida; rursus vocat: eripe turpi
Colla jugo: Liber, liber sum, dic age. Non quis:
Urguet enim dominus mentem non lenis, et acres
Subjectat lasso stimulos, versatque negantem.
  Vel quum Pausiaca torpes, insane, tabella,
Quî peccas minus atque ego, quum Fulvî Rutubaeque
Aut Placideiani contento poplite miror
Proelia, rubrica picta aut carbone: velut si
Re vera pugnent, feriant, vitentque moventes
Arma viri? Nequam et cessator Davus; at ipse

man, in every condition, is happy in the possession of a mind accommodated to nature, and all external things are consequently indifferent. —*Teres atque rotundus.* "Smooth and round." The metaphor is taken from a globe. Our defects are so many inequalities and roughnesses, which wisdom polishes and rubs off. The image, too, suits extremely well with the other part of the description, *in se ipso totus.*—87. *Externi ne quid valeat,* &c. "So that no external substance can adhere to the surface, by reason of the polish which it possesses;" *i. e.* so that no moral defilement can attach itself where there is nothing congenial to receive it.—88. *Manca.* "With feeble power."—*Potesne ex his ut proprium quid noscere?* "Canst thou, out of all these qualities, recognise any one that belongs peculiarly to thee?"—90. *Vexat;* equivalent to *contumeliose tractat.*—91. *Gelida.* Understand *aqua.*—92. *Non quis.* "Thou canst not." *Quis* from *queo.*—93. *Dominus non lenis.* "An unrelenting master," *i. e.* the tyrant-sway of thy passions.—94. *Versatque negantem.* "And urges thee on, though striving to resist;" equivalent to *repugnantem incitat.*

95—100. 95. *Pausiaca torpes tabella.* "Art lost in stupid admiration of a picture by Pausias." Pausias was a Greek painter, a native of Sicyon, and flourished about 360 B. C.—96. *Quî peccas minus atque ego,* &c. "How art thou less deserving of blame than I?"—*Fulvî, Rutubaeque, aut Placideiani,* &c. Fulvius, Rutuba, and Placideianus, were three famous gladiators of the day; and the allusion in the text is to the delineations of gladiatorial combats, which were put up in public, and were intended to announce the coming sports, being analogous in this respect to our modern show-bills. These representations were in general rudely drawn; sometimes, however, much skill was displayed in their execution.—97. *Contento poplite.* "With the sinews of the ham strongly stretched." This is intended to represent the posture of a gladiator, when facing his antagonist, resting firmly on one leg, and having the other thrown out in advance, "*contento poplite.*"—100. *Nequam et cessator Davus,* &c. The connexion is as follows: "Davus,

Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante: tibi ingens
Virtus atque animus coenis responsat opimis?
Obsequium ventris mihi perniciosius est: cur?
Tergo plector enim; quî tu impunitior illa,
Quae parvo sumi nequeunt, obsonia captas?
Nempe inamarescunt epulae sine fine petitae,
Illusique pedes vitiosum ferre recusant
Corpus. An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili? qui praedia vendit,
Nil servile, gulae parens, habet? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere; teque ipsum vitas fugitivus et erro,
Jam vino quaerens, jam somno fallere curam:
Frustra: nam comes atra premit sequiturque fugacem.

if he spends any time in gazing upon such sights, is called a knave and a loiterer; while thou art styled a nice and experienced judge of ancient works of art."—101. *Audis;* literally, "thou hearest thyself styled;" in imitation of the Greek usage with respect to the verb ἀκούω. Consult note on Satire II. vi. 20.

102—118. 102. *Nil ego.* "I am called a good-for-nothing rascal."—*Tibi ingens virtus atque animus*, &c. "Do thy mighty virtue and courage resist the temptation of a good supper?" Compare, as regards *responsat*, verse 85.—104. *Obsequium ventris mihi perniciosius est*, &c. The train of ideas is as follows: If I, in order to satisfy the cravings of a hungry stomach, lay my hands on a smoking cake, it is more fatal to me: and why, pray? Because my back must pay for it. And dost thou imagine that thou obtainest with any more impunity those rare and exquisite dishes? Thou wilt pay in truth but too dearly for them. Those endless repasts create only palling and distaste, and thy enfeebled and tottering feet cannot sustain the weight of thy pampered and sickly frame.—106. *Quae parvo sumi nequeunt.* "Which cannot be obtained at a trifling expense:" equivalent to *quae parvo pretio parari non possunt.*—107. *Inamarescunt.* "Begin to pall." Compare Sat. II. ii. 43.—108. *Illusique pedes.* "Thy tottering feet."—109. *Qui uvam furtiva mutat strigili.* "Who exchanges a stolen scraper for a grape." An hypallage, for *qui uva strigilem mutat.* By the *strigilis* of the Romans was meant a kind of scraper used in the baths, to rub off the sweat and filth from the body. It was made of horn or brass, sometimes of silver or gold.—110. *Qui praedia vendit, nil servile,* &c. "And has he nothing servile about him, who, the slave of his appetite, sells his estates?" *i. e.* in order to obtain means for its gratification.—112. *Tecum esse.* "Hold converse with thyself."—*Non otia recte ponere.* "Nor employ thy leisure moments as they should be employed."—113. *Teque ipsum vitas fugitivus et erro.* "And shunnest self-examina-

HORATIUS.

Unde mihi lapidem?

DAVUS.

Quorsum est opus

HORATIUS.

Unde sagittas?

DAVUS.

Aut insanit homo, aut versus facit.

HORATIUS.

Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

ATIRA VIII.

IN NASIDIENUM RUFUM CONVIVATOREM VAPIDE GARRULUM.

HORATIUS.

Ut Nasidieni juvit te coena beati?
Nam mihi convivam quaerenti dictus heri illic
De medio potare die.

tion like a fugitive and a vagrant slave."—116. *Unde mihi lapidem?* "Where shall I get a stone?" In this angry exclamation the verb is omitted by a very natural ellipsis: supply *sumam* or *petam*.—118. *Accedes opera agro nona Sabino.* "Thou shalt go as the ninth slave to labour on my Sabine farm;" literally, "thou shalt be added to my Sabine farm as a ninth labourer." *Opera* is put for *operarius*. Horace had eight slaves thus employed already, and threatens that Davus shall make the ninth.

Satire VIII.—This Satire contains an account, by one of the guests who was present, of a banquet given by a person of the name of Nasidienus to Mæcenas. The host had invited three persons, of first-rate distinction at the court of Augustus, along with the minister. Mæcenas brought with him two others of the same rank; and a couple of buffoons completed the party. The description of the entertainment exhibits a picture, probably as true as it is lively, of a Roman feast, given by a person of bad taste affecting the manners that prevailed in a superior rank. An ill-judged expense and profusion had loaded the table; every elegance of the season was procured, but was either tainted from being too long kept, or spoiled in dressing by a cook who had forgotten his art in a miser's kitchen. Yet the host commends every dish with such an impertinent and ridiculous affectation, that he at last talks his guests out of his mansion.

1—3. 1. *Nasidieni.* To be pronounced *Nasid-yeni* in metrical reading. Who Nasidienus himself was cannot be ascertained, nor is

FUNDANIUS.

Sic, ut mihi nunquam
In vita fuerit melius.

HORATIUS.

Da, si grave non est,
Quae prima iratum ventrem placaverit esca.

FUNDANIUS.

In primis Lucanus aper: leni fuit Austro
Captus, ut aiebat coenae pater; acria circum
Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, halec, faecula Coa.
His ubi sublatis puer alte cinctus acernam

it of the least importance. From the 58th verse it would appear that the name of the individual in question was Nasidienus Rufus.—*Beati;* equivalent to *divitis*, a usage of frequent occurrence in Horace.—2. *Nam mihi convivam quaerenti*, &c. The construction is, *Nam dictus es heri mihi quaerenti* te *convivam, potare illic de medio die.* "For I was told yesterday, when seeking to make thee my guest, that thou wert drinking there since noon."—3. *De medio die;* equivalent in strictness to *a medio statim die.* The usual time for the Roman *coena* was the ninth hour, or three o'clock afternoon, in summer, and the tenth hour in winter. It was esteemed luxurious to sup earlier than this; and an entertainment, therefore, begun before the usual time, and prolonged till late at night, was called by way of reproach *convivium tempestivum*, under which class the present one would fall. What is here stated respecting the hours of the Roman *coena*, applies, of course, only to times of luxury and wealth. The primitive Romans supped at evening, and made the *prandium*, or dinner, a hearty meal; whereas with their descendants the *prandium* became a very slight repast, and the *coena* the principal meal.—*Sic, ut mihi nunquam in vita fuerit melius.* "Why it pleased me so much, that nothing in the whole course of my life ever delighted me more."

4—11. 4. *Da, si grave non est.* "Tell me, if it is not too much trouble."—5. *Placaverit.* "Appeased."—6. *Lucanus aper.* Consult note on Sat. II. iii. 234.—*Leni fuit Austro captus.* "It was taken while the south wind blew gently." The flesh of the boar, if the animal was taken when the south wind blew violently, soon became rancid, but, if taken when the same wind blew gently, would be tender. Either by buying it cheap, or by keeping it too long, the boar in question was probably tainted; but the host would insinuate that it had a particular flavour by being taken when the south wind blew gently, and was delicate and tender.—7. *Acria circum rapula*, &c. The articles here mentioned were such as might best, by their sharp and pungent taste, overcome the tainted flavour of the boar, as well as excite the guests to eat. —8. *Rapula.* Consult note on Sat. II. ii. 43.—*Lactucae.* Consult note on Sat. II. iv. 59.—9. *Halec.* Consult note on Sat. II. iv. 73.—*Faecula Coa.* "Burnt tartar of Coan wine." Consult note on Sat. II. iv. 73.—10.

Gausape purpureo mensam pertersit, et alter
Sublegit quodcunque jaceret inutile, quodque
Posset coenantes offendere: ut Attica virgo
Cum sacris Cereris, procedit fuscus Hydaspes
Caecuba vina ferens, Alcon Chium maris expers.
Hic herus, Albanum, Maecenas, sive Falernum
Te magis appositis delectat, habemus utrumque.

HORATIUS.

Divitias miseras! Sed queis coenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro.

Puer alte cinctus, "A young slave tucked high." Among the Romans, the young slaves employed in the interior of the dwellings were generally clad in a short tunic, descending no further than the knees. This was done, not so much with a view to activity and expedition as from a refinement of luxury. The custom is here carried by Nasidienus to a ridiculous extreme, in order that every part of this strange entertainment may be in unison.—*Acernam.* According to Pliny (*Hist. Nat.* xvi. 15) the maple was next in value to the citron-wood. The scholiast remarks, that the circumstance of his having a maple-wood table is another proof of the sordid habits of Nasidienus, since a man of his riches should have had a table of citron-wood, with which, too, the *gausape purpureum*, mentioned immediately after, would have much better comported.—11. *Gausape purpureo.* The *Gausape* (*gausapa* or *gausapum*) was a kind of towel or cloth, having on one side a long nap: those used by the rich were made of wool, and dyed of some bright colour.—*Et alter sublegit quodcunque jaceret inutile*, &c. The allusion is to the fragments of the feast, the crumbs, bones, &c. The slave, whose duty it was to collect these, was styled *analecta.*

13—19. 13. *Ut Attica virgo cum sacris Cereris.* The allusion is to the *Canephori*, or young Athenian females, who bore, at the mystic festival of Ceres and Proserpine, certain sacred symbols belonging to the secret worship of these deities, covered over in baskets. Their pace was always slow and solemn. Horace, in expressing the comparison between the gait of Hydaspes and that of the females just alluded to, means, of course, to turn into ridicule the stately march of the slave.—14. *Hydaspes.* A slave, as his name proves, from India. The wealthy Romans were fond of having in their household establishments slaves of various nations.—15. *Chium maris expers.* Horace is generally supposed to mean, that this wine, served up by Nasidienus, was of inferior quality, from the want of salt water: it is more probable, however, that by *expers maris* he intends to insinuate, that the wine in question was a factitious or home-made kind, "which had never crossed the sea."—18 *Divitias miseras!* Not uttered by Nasidienus, as some commentators pretend, but by Horace. The poet makes use of this expression as a kind of apposition with *utrumque* in the preceding line. Fundanius states, that he has both Alban and Falernian wine, and yet he is prevented by his avarice from offering them to his guests. Horace

FUNDANIUS.

Summus ego, et prope me Viscus Thurinus, et infra,
Si memini, Varius; cum Servilio Balatrone
Vibidius, quos Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas simul obsorbere placentas.
Nomentanus ad hoc, qui, si quid forte lateret,

justly calls these "*divitias miseras.*"—*Una.* Understand *tecum.*—19. *Nosse laboro.* "I am impatient to know."—20. *Summus ego.* "I was first on the highest couch." In the absence of a diagram, the same mode of explanation will be here adopted which has already been resorted to. Consult note on Sat. I. iv. 87. If the present page be imagined a square, the top and two sides will represent the parts of a Roman table along which the three couches were placed. The couch on the right hand was called *summus lectus;* the one placed along the side supposed to correspond with the top of the page, was called *medius lectus;* while the remaining couch on the left was termed *imus lectus.* Each of these couches held three persons, and the post of honour on each was the central place; the guests who occupied the middle of each of the three couches being styled respectively, *primus summi lecti, primus medii lecti, primus imi lecti.* The most honourable of these three places, and consequently of the whole entertainment, was the *primus medii lecti,* and here, on the present occasion, was the post of Mæcenas. The arrangement of the whole party then will be as follows: On the *summus lectus* will be placed *Viscus Thurinus, Fundanius,* and *Varius,* the first of these occupying the part of the couch nearest the bottom of the table (*i. e.* the bottom of the page), the second the centre, which makes him *primus summi lecti,* or, as it is expressed in the text, *summus,* and the third the part nearest the top of the table (*i. e.* the top of the page). On the *medius lectus,* the individual nearest the lower extremity of the *summus lectus* will be Servilius Balatro, in the middle will recline Mæcenas, and below him (*i. e.* nearest the *imus lectus,* or left side of the present page) will be Vibidius. On the *imus lectus* the arrangement will be Nomentanus, Nasidienus, and Porcius; the first of these reclining on the upper part of the couch, Nasidienus occupying the middle, and Porcius being the lowest guest of all. It must be borne in mind, that those who recline on the *summus lectus* have their bodies extended upwards along the couch in a diagonal direction, and those on the *imus lectus* downwards, while the guests on the *medius lectus* recline with their heads towards the *summus lectus.*

22—30. 22. *Umbras.* "As uninvited guests." Among the Romans, persons of distinction, when invited to an entertainment, had liberty to bring with them unbidden guests, who were styled *umbræ.* The *umbræ* brought on this occasion by Mæcenas were two buffoons (*scurræ*).—24. *Ridiculus totas simul,* &c. "Who made himself ridiculous by swallowing whole cakes at once." Porcius was a parasite of their entertainer.—25. *Nomentanus ad hoc,* &c. Nomentanus was present for this purpose, in order that if any thing should chance to escape the observation of the guests, he might point it out with his fore-

Indice monstraret digito: nam cetera turba,
Nos, inquam, coenamus, aves, conchylia, pisces,
Longe dissimilem noto celantia succum;
Ut vel continuo patuit, quum passeris assi et
Ingustata mihi porrexerat ilia rhombi.
Post hoc me docuit, melimela rubere minorem
Ad lunam delecta. Quid hoc intersit, ab ipso
Audieris melius. Tum Vibidius Balatroni:
Nos, nisi damnose bibimus, moriemur inulti;
Et calices poscit majores. Vertere pallor
Tum parochi faciem, nil sic metuentis ut acres
Potores, vel quod maledicunt liberius, vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus: imi

finger." An individual who performed such a duty as this at an entertainment was styled a *nomenclator*.—26. *Cetera turba.* "The rest of the company."—28. *Longe dissimilem noto*, &c. "Which concealed in them a juice far different from the known one." Hence the office of Nomentanus in pointing out these hidden excellencies of the viands. There is much malice, as Dacier well observes, in the ambiguous wording of the text. The food, not being over-excellent in its kind, was disguised by sauces and seasoning. Nomentanus declares its taste to be very peculiar and delicate, while Fundanius ironically confesses he had never eaten any thing like it before.—29. *Passeris.* "Of a flounder." Understand *marini*. The fish here meant is the *Pleuronectes Flesus* of ichthyologists.—30. *Ingustata.* "Such as I had never before tasted."

31—38. 31. *Melimela.* "Honey-apples." These properly belonged to the second course, or dessert, and their presence in this part of the entertainment serves only to show how unaccustomed their host was to the rules and proprieties of an entertainment.—*Minorem ad lunam.* "At the waning moon."—32. *Quid hoc intersit.* "What difference this makes;" *i. e.* whether they are gathered when the moon is in her wane, or at any other time.—34. *Nos nisi damnose bibimus*, &c. "If we do not drink to his cost, we shall die unrevenged;" *i. e.* let us drink hard, and punish by so doing the foolish vanity, and sordid and ridiculous avarice, of our host.—35. *Vertere.* Understand *cœpit*.—36. *Parochi.* "Of our entertainer."—38. *Subtile exsurdant palatum.* "Blunt the nice perception of the palate." The true reason, the fear which Nasidienus entertained for his wine, is ironically withheld.

39—46. 39. *Invertunt Allifanis vinaria tota.* "Empty whole wine-jars into Allifanian cups;" *i. e.* drain, by means of Allifanian cups, the contents of entire wine-jars. With *vinaria* understand *vasa*, and *poculis* with *Allifanis*. The Allifanian cups, made at Allifæ, a city of Samnium, were of a larger size than usual. Hence the figurative language of the text.—40. *Imi convivae lecti;* the allusion is to Nomentanus and

Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter muraena natantes
In patina porrecta. Sub hoc herus, *Haec gravida*, inquit,
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri
Pressit cella; garo de succis piscis Iberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur; cocto Chium sic convenit, ut non
Hoc magis ullum aliud; pipere albo, non sine aceto,
Quod Methymnaeam vitio mutaverit uvam.
Erucas virides, inulas ego primus amaras
Monstravi incoquere; illotos Curtillus echinos,
Ut melius muria, quam testa marina remittit.
Interea suspensa graves aulaea ruinas.

Porcius. These, together with Nasidienus, occupied the *imus lectus*, and being desirous, as parasites, of pleasing the avaricious entertainer, "did no harm to the flagons;" *i. e.* drank sparingly of his wine.—42. *Squillas.* Consult note on Sat. II. iv. 58.—*Muraena.* "A lamprey." This fish was held in high estimation by the Romans. The best were caught in the Sicilian straits.—*Natantes.* "That were swimming in the sauce."—43. *Porrecta;* alluding to the length of the fish.—*Sub hoc.* "Upon this;" *i. e.* upon the lamprey's being brought in.—44. *Deterior post partum carne futura.* The ablative *carne* is here equivalent to *quod attinet ad ejus carnem;* and the passage may be rendered, "Since, after having spawned, it would have been less delicate in its flesh."—45. *Prima.* "The best."—*Venafri.* Consult on Sat. II. iv. 69.—46. *Garo de succis piscis Iberi.* "With pickle from the juices of the mackerel." *Garum* was a species of pickle made originally from a fish of small size, called by the Greeks γάρος, and afterwards from the mackerel. It resembled the modern anchovy-sauce in nature and use. The intestines of the mackerel were principally used.—*Piscis Iberi.* The mackerel was so called because found in abundance on the east of Spain.

47—53. 47. *Citra mare nato;* alluding to Italian wine. Compare Sat. I. x. 31. 50.—*Quod Methymnæam vitio mutaverit uvam.* "Which by its sharpness has soured the Methymnæan grape." By the Methymnæan grape is meant Lesbian wine, of which the vinegar in question was made. Methymna was a city in the island of Lesbos.—51. *Erucas.* "Rockets."—52. *Illotos.* "Unwashed;" *i. e.* without having the pickle, in which they had been lying, washed off.—*Curtillus.* An epicure of the day.—53. *Ut melius muria,* &c. "As being better than the pickle which the sea shell-fish yield;" *i. e.* the brine adhering to the *illoti echini* superseded the necessity of employing the pickle in question, and answered, in fact, a better purpose.

54—66. 54. *Aulaea.* The *aulaea* were "hangings" suspended in banqueting-rooms for the purpose of intercepting the dust. As regards the accident itself, most commentators suppose, that the hangings, of

In patinam fecere, trahentia pulveris atri
Quantum non Aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur. Rufus posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum
Tolleret? Heu, Fortuna, quis est crudelior in nos
Te deus? ut semper gaudes illudere rebus
Humanis! Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso,
Haec est conditio vivendi, aiebat, *eoque*
Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum? ne panis adustus,
Ne male conditum jus apponatur? ut omnes
Praecincti recte pueri comtique ministrent?
Adde hos preterea casus, aulaea ruant si,
Ut modo; si patinam pede lapsus frangat agaso.
Sed convivatoris, uti ducis, ingenium res
Adversae nudare solent, celare secundae.

which mention is made in the text. fell on the very table and dishes. Fea, however, maintains, and we think correctly, that they merely fell from the side-walls, bringing with them in their descent a large quantity of dust, and covering, of course, the dishes and table with it. Had the hangings themselves fallen on the table and the guests, there would have been an end of the entertainment. Hence the expression *nihil pericli* which follows.—55. *Pulveris atri.* Supply *tantum.*—57. *Majus.* "Something worse."—58. *Erigimur.* "Resume courage."—*Rufus.* The surname of Nasidienus.—59. *Immaturus.* "By an untimely death."—*Esset*, for *fuisset*; and so *tolleret*, a little after, for *sustulisset.* 60. *Sapiens Nomentanus.* Ironical.—63. *Mappa.* "With his napkin." —64. *Suspendens omnia naso.* "Making a joke of every thing that passed."—65. *Haec est conditio vivendi.* "This is the condition of human life;" *i. e.* such is the lot of life.—*Eoque.* "And therefore."— 66. *Tuo labori.* This is addressed to Nasidienus.

67—78. 67. *Tene.* Understand *æquum est*, or some equivalent expression.—70. *Praecincti.* Compare note on verse 10.—71. *Hos casus.* "Such accidents as the following."—72. *Pede lapsus agaso.* All this comfortable speech, observes Francis, is mere irony. The bread was burnt; the sauce ill made; the servants awkwardly dressed, and some of them brought from the stable to wait at supper (*agaso* denoting, in fact, a groom, or person to take care of horses, &c.) Poor Nasidienus, however, takes it all in good part, and thanks his guest for his good-nature.—74. *Nudare.* "To disclose."—77. *Et soleas poscit.* That he

Nasidienus ad haec; *Tibi dî, quaecunque preceris,*
Commoda dent; ita vir bonus es convivaque comis.
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros.

HORATIUS.

Nullos his mallem ludos spectasse; sed illa
Redde, age, quae deinceps risisti.

FUNDANIUS.

Vibidius dum
Quaerit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum, Balatrone secundo:
Nasidiene, redis mutatae frontis, ut arte
Emendaturus fortunam; deinde secuti
Mazonomo pueri magno discerpta ferentes
Membra gruis, sparsi sale multo non sine farre,
Pinguibus et ficis pastum jecur anseris albae,

might rise from table. The guests laid their slippers on the floor, at the end of the couch, when they took their places for their supper. This was done in order not to soil the rich covering or furniture of the couches on which they reclined.—*Videres.* "Might one see."—78. *Stridere secreta divisos aure susurros.* "Divided whispers buzzing in each secret ear." An elegant verse. The expression *secreta aure* has reference to the ear's being the confidential depository of secrets, while by *divisos susurros* are meant whispers on the part of each to his companion.

82—94. 82. *Non dantur pocula;* alluding to the slowness of the attendants in furnishing the wine.—*Dumque ridetur fictis rerum.* "And while we give vent to our laughter under various pretences." *Fictis rerum* is a Græcism for *fictis rebus.* The guests laugh in reality at the avarice and folly of Nasidienus, but pretend to have their mirth excited by other causes.—83. *Balatrone secundo.* "Balatro seconding us."—84. *Nasidiene, redis mutatae frontis.* A burlesque imitation of the epic style.—86. *Mazonomo.* The *mazonomus* (*μαζόνομος, μαζόφορος*) was a kind of large dish, or "charger." The name was first applied to a large dish used for the purpose of holding the species of food termed *maza,* (*μάζα,*) but was afterwards extended so as to become a general term.—87. *Gruis.* As regards the estimation in which cranes were held by the Roman epicures, compare the remarks of Pliny, *Hist. Nat.* x. 30: "*Cornelius Nepos, qui Divi Augusti principatu obiit, cum scriberet turdos paulo ante cœptos saginari, addidit, ciconias magis placere quam grues:* cum hæc nunc ales inter primas expetatur, *illam nemo velit attigisse.*"—*Non sine farre.* "Together with grated bread."—88. *Pinguibus.* "Fattening."—*Ficis pastum.* The livers of geese were esteemed by the

Et leporum avulsos, ut multo suavius, armos,
Quam si cum lumbis quis edit. Tum pectore adusto
Vidimus et merulas poni, et sine clune palumbes;
Suaves res, si non causas narraret earum et
Naturas dominus, quem nos sic fugimus ulti,
Ut nihil omnino gustaremus, velut illis
Canidia afflasset pejor serpentibus Afris.

Romans, as they still are by modern, epicures, a great delicacy, and these birds were purposely fattened on various kinds of food, among the rest on figs, with the view of increasing the size of their livers.—89. *Leporum armos.* Nasidienus should have kept these away from his guests, and have served up the other parts that are ironically condemned in the text.—90. *Edit.* The old form of the subjunctive, from *edim.* Compare Epode iii. 3.—*Adusto.* "Burnt."—91. *Merulas.* "Blackbirds."—*Sine clune palumbes.* Our host, observes Francis, had probably bought these birds at a cheap price, since the rumps, which are the most delicious part, were so tainted as not to be brought on table.—92. *Suaves res.* Ironical.—*Causas et naturas.* "Their causes and natures;" *i. e.* the *causes*, by reason of which a particular part was sometimes to be preferred to all the rest of the body, and one part to another, as well as the peculiar *natures* of these several parts. In other words, their talkative host became more insupportable than the entertainment itself, and they were glad to escape from him.—94. *Velut illis Cànidia afflasset*, &c. "As if Canidia, more venomous than African serpents, had poisoned them with her breath." With *afflasset* supply *venenum.*

EPISTLES.

It has been frequently discussed, whether the Epistles of Horace should be considered as a continuation of his Satires? or, if they be not a sequel to them, what forms the difference between these two sorts of composition? Casaubon has maintained, that the Satires and Epistles were originally comprised under the general name of *Sermones;* but that, in the poems to which critics subsequently gave the name of satires, Horace has attempted to extirpate prejudices, and, in the epistles, to inculcate lessons of virtue, so that the two works, united, form a complete course of morals. This opinion has been adopted by Dacier, Wieland, and many other critics. Some commentators, however, have found, that the satires and epistles have so many other distinctive characteristics that they cannot be classed together. An epistle, they maintain, is necessarily addressed to an individual, not merely in the form of a dedication, but in such a manner that his character, and the circumstances under which it is inscribed to him, essentially affect the subject of the poem. The legitimate object of satire is to brand vice or chastise folly; but the epistle has no fixed or determinate scope. It may be satirical; but it may, with equal propriety, be complimentary or critical. Add to this, that the satire may, and in the hands of Horace frequently does, assume a dramatic shape; but the epistle cannot receive it, the epistolary form being essential to its existence.

The epistles of Horace were written by him at a more advanced period of life than his satires, and were the last fruits of his long experience. Accordingly, we find in them more matured wisdom, more sound judgment, mildness, and philosophy, more of his own internal feelings, and greater skill and perfection in the versification. The chief merit, however, of the epistles depends on the variety in the characters of the persons to whom they are addressed; and in conformity with which, the poet changes his tone and diversifies his colouring. They have not the generality of some modern epistles, which are merely inscribed with the name of a friend, and may have been composed for the whole human race; nor of some ancient Idyls, where we are solely reminded of an individual by superfluous invocations of his name. Each epistle is written expressly for the entertainment, instruction, or reformation of him to whom it is addressed. The poet enters into his situation with wonderful facility, and every word has a reference, more or less remote, to his circumstances, feelings, or prejudices. In his satires, the

object of Horace was to expose vice and folly; but in his epistles he has also an eye to the amendment of a friend, on whose failings he gently touches, and hints perhaps at their correction.

That infinite variety of Roman character, which was of so much service to Horace in the composition of his satires, was also of advantage to the epistles, by affording opportunities of light and agreeable compliment, or of gentle rebuke, to those friends to whom they were addressed. "The knowledge of these characters," says Blackwell, "enables us to judge with certainty of the capital productions of the Roman genius, and the conduct of their most admired writers, and thus observe the address of Horace in adjusting his compliments to the various tempers of his friends. One was proud of his high descent, but ashamed to own that he was so; another valued himself on the honours and offices he had borne; and a third, despising these honours, hugged himself in the elegance of his table, and the pleasures of his private life. A hint to the first of these, of the nobleness of his blood, would make it flush in his face; consulships, and triumphs, and provinces, would be the welcome subject to the ears of the second; and the vanity of these pageants, a smile at a lictor, or a jest on the fasces, would steal a smile from the last."

The first book contains twenty epistles of a very miscellaneous nature. Our poet asks news from Julius Florus, inquires concerning the health and occupations of Tibellus, invites Manlius Torquatus to supper, recommends a friend to Tiberius, and explains himself to Mæcenas, with regard to some want of deference or attention of which his patron had complained. On such ordinary and even trivial topics, he bestows novelty, variety, and interest, by the charm of language and expression. Other epistles treat of his favourite subject, the happiness and tranquillity of a country life; and we know that these were actually penned while enjoying, during the autumn heats, the shady groves and the cool streams of his Sabine retreat. In a few he rises to the higher tone of moral instruction, explaining his own philosophy, and inveighing, as in the satires, against the inconsistency of men, and their false desires for wealth and honours. From his early youth, Horace had collected maxims from all the sects of Greece, searching for truth with an eclectic spirit, alike in the shades of the Academy and the Gardens of Epicurus. In these philosophic epistles he sometimes rises to the moral grandeur and majesty of Juvenal; while other lines possess all the shrewdness, good sense, and brevity of the maxims of Publius Syrus.

The great principle of his moral philosophy is, that happiness depends on the frame of the mind, and not on the adventitious circumstances of wealth or power. This is the precept which he endeavours to instil into Aristius, this is his warning to Bullatius, who sought by roaming to other lands to heal his distempered spirit. What disposition of mind is most conducive to tranquillity and happiness, and how these are best to be obtained, from the constant subject of his moral inquiries.

The epistles of the first book are chiefly ethical or familiar. Those of the second are almost wholly critical. The critical works of Horace have generally been considered, especially by critics themselves, as the most valuable part of his productions. Hurd has pronounced them "the best and most exquisite of all his writings," and of the Epistle to the Pisos, in particular, he says, "that the learned have long since con-

sidered it as a kind of summary of the rules of good writing to be gotten by heart by every student, and to whose decisive authority the greatest masters in taste and composition must finally submit." Mr. Gifford, in the introduction to his translation of Juvenal, remarks, that, "as an ethical writer, Horace has not many claims to the esteem of posterity; but as a critic he is entitled to all our veneration. Such is the soundness of his judgment, the correctness of his taste, and the extent and variety of his knowledge, that a body of criticism might be selected from his works, more perfect in its kind than any thing which antiquity has bequeathed us." Of course, no person can dispute the correctness or soundness of Horace's judgment; but he was somewhat of a cold critic, and from his habits as a satirist, had acquired the Parnassian sneer. He evidently attached more importance to regularity of plan, to correctness and terseness of style, than to originality of genius or fertility of invention. He admitted no deviation from the strictest propriety; he held in abhorrence every thing incongruous or misplaced; he allowed no pageantry on the stage, and tolerated nothing approaching to the horrible in tragedy or the farcical in comedy. I am satisfied that he would not have admired Shakspeare; he would have considered Addison and Pope as much finer poets, and would have included Falstaff, Autolycus, Sir Toby Belch, and all the clowns and boasters of the great dramatist, in the same censure which he bestows on the *Plautinos sales* and the Mimes of Laberius. Of poetry he talks with no great enthusiasm, at least in his critical works; of poets in general he speaks at best with compassion and indulgence; of his illustrious predecessors in particular, with disparagement and contumely. In his ethical verses, on the other hand, connected as they are with his love of a rural life of tranquillity, freedom, and retirement, there is always something heartfelt and glowing. A few of his speculative notions in morals may be erroneous, but his practical results are full of truth and wisdom. His philosophy, it has been said, gives too much dignity and grace to indolence; places too much happiness in a passive existence, and is altogether destructive of lofty views. But in the age of Horace, the Roman world had got enough of lofty views, and his sentiments must be estimated not abstractly, but in reference to what was expedient or salutary at the time. After the experience which mankind had suffered, it was not the duty of a moralist to sharpen the dagger of a second Brutus; and maxims which might have flourished in the age of Scipio or Epaminondas, would have been misplaced and injurious now. Such virtues, however, as it was yet permitted to exercise, and such as could be practised without danger to the state, are warmly and assiduously inculcated.

"Horace," says Dryden, "instructs us how to combat our vices, to regulate our passions, to follow nature, to give bounds to our desires, to distinguish betwixt truth and falsehood, and betwixt our conceptions of things and things themselves; to come back from our prejudicate opinions; to understand exactly the principles and motives of all our actions; and to avoid the ridicule into which all men necessarily fall, who are intoxicated with those notions which they have received from their masters, and which they obstinately retain, without examining whether or not they be founded on right reason. In a word, he labours to render us happy in relation to ourselves, agreeable and faithful to our friends, and discreet, serviceable, and well bred, in relation to those with

whom we are obliged to live and to converse." And though perhaps we may not very highly estimate the moral character of the poet himself, yet it cannot be doubted, that, when many of his epistles were penned, his moral sense and feelings must have been of a highly-elevated description; for, where shall we find remonstrances more just and beautiful, against luxury, envy, and ambition; against all the pampered pleasures of the body, and all the turbulent passions of the mind? In his satires and epistles to his friends, he successively inculcates cheerfulness in prosperity, and contentment in adversity, independence at court, indifference to wealth, moderation in pleasure, constant preparation for death, and dignity and resignation in life's closing scene.

Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

EPISTOLA

AD MAECENATEM.

PRIMA dicte mihi, summa dicende Camena,
Spectatum satis, et donatum jam rude, quaeris,
Maecenas, iterum antiquo me includere ludo ?

EPISTLE I.—This epistle, addressed to Mæcenas, contains the poet's excuse for the inactivity into which he had fallen since the publication of his third book of Odes. Three years had elapsed without any new work of the bard's having made its appearance, an interval which had been spent by him in the calm enjoyment of existence. The contrast that presents itself between his own mode of thinking, and the folly of those who run on in the pursuit of the gifts of fortune and the favours of the great, constitutes the principal charm of the piece.

1—3. 1. *Prima dicte mihi*, &c. "Mæcenas, subject of my earliest, that hast a right to be the subject of my latest muse, dost thou seek to shut me up once more in the old place of exercise, after having been tried sufficiently, and when now gifted with the rod ?" The name of his patron stands at the head of the Odes, Epodes, and Satires, as it does here at the commencement of the Epistles.—2. *Spectatum satis.* The poet compares himself to a gladiator, who has been sufficiently tried in exhibitions of skill, and has at last received his dismissal by the favour of the people.—*Donatum rude.* Gladiators, when discharged from fighting, received a rod, or wooden sword, as a mark of their exemption. This was either obtained at the expiration of the years of service for which they had engaged, or was granted by the person who exhibited them, *(editor,)* at the desire of the people, to an old gladiator, or even to a novice, for some uncommon act of courage. Those who received it *(rude donati)* were called *Rudiarii*, and suspended their arms, as an offering, at the entrance of the temple of Hercules. They could not again be compelled to fight, but were sometimes induced by great hire once more to appear in public and engage.—3. *Antiquo ludo.* The reference is to the school or place where the gladiators were exer-

Non eadem est aetas, non mens. Veianius, armis
Herculis ad postem fixis, latet abditus agro,
Ne populum extrema toties exoret arena.
Est mihi purgatam crebro qui personet aurem:
Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus, et ilia ducat.
Nunc itaque et versus et cetera ludicra pono;

cised and trained; *(ludus gladiatorius;)* and hence those who were dismissed on account of age, or any other cause, were said *delusisse*. Horace began to write about twenty-six years of age, and he is now forty-six, so that the expression *antiquo ludo* is used with great propriety, as also *non eadem est aetas*, in the succeeding line.

4—6. 4. *Non eadem est aetas, non mens.* "My age is not the same, my habits of thinking are changed."—*Veianius.* A celebrated gladiator of the day, who, having obtained his dismissal, retired into the country, in order to avoid all risk of again engaging in the combats of the arena.—5. *Herculis ad postem.* "At the gate of the temple of Hercules;" literally, "at the door-post," &c. It was customary with the ancients, when they discontinued any art or calling, to offer up the instruments connected with it to the deity under whose auspices that art or calling had been pursued. Gladiators, therefore, when they ceased from the profession of arms, offered up their instruments of combat to Hercules, who was regarded as the tutelary deity of this class of men. —6. *Ne populum extrema toties exoret arena.* "That he may not so often entreat the favour of the people from the extremity of the arena." The *Rudiarii*, as has already been remarked in a previous note, were not again compelled to fight, but were sometimes, however, induced by great hire to appear once more in public and engage in combats. When they resumed their profession in this way, and wished, after having served a second time, to be again dismissed, the same formality of receiving the *rudis* had to be observed. When a gladiator requested the favour of dismissal from the people, he came to the edge or extremity of the arena to prefer his supplication. By the *arena* is meant the place in the amphitheatre where the gladiators fought. It received its name from being covered with *sand*, in order to prevent the combatants from slipping, and to absorb the blood. Saw-dust was sometimes employed in place of sand.

7—12. 7. *Est mihi purgatam*, &c. "I have a monitor that keeps continually ringing in my cleansed ear;" *i. e.* in my ear that hears distinctly what is said. The connexion in the train of ideas is as follows: In order that I may do what Veianius did, a monitor is not wanting unto me, who fills my ear with these words, &c. The poet's monitor on this occasion is his own better judgment.—8. *Solve senescentem mature*, &c. "Wisely, in time, release from the chariot the steed now advancing in years, lest he fail at last, only to be exposed to the laughter of the spectators, and become broken-winded."—9. *Ilia ducat;* literally, "draw his flanks together."—10. *Nunc itaque*, &c. "Wherefore, now," yielding obedience to this monitor.—*Et cetera ludicra.* "And

Quid verum atque decens curo et rogo, et omnis in hoc sum;
Condo et compono, quae mox depromere possim.
Ac ne forte roges, quo me duce, quo lare tuter;
Nullius addictus jurare in verba magistri,
Quo me cunque rapit tempestas, deferor hospes.
Nunc agilis fio et mersor civilibus undis,
Virtutis verae custos rigidusque satelles;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subjungere conor.

other things of a sportive nature."—11. *Et omnis in hoc sum.* "And am wholly engaged in this."—12. *Condo et compono, quae mox depromere possim.* "I treasure up and digest what I may at some future period draw forth into action." The reference here is to the precepts of philosophy.

13—15. 13. *Quo me duce, quo lare tuter.* "Under what guide, under what sect I take shelter." *Lar* is here equivalent to *familia*, a term frequently applied by the Roman writers to denote a philosophical sect.—14. *Nullius addictus jurare in verba magistri.* "Bound to swear to the tenets of no particular master;" *i. e.* blindly addicted to the tenets of no particular sect. The *addicti* were properly those debtors whom the prætor adjudged to their creditors, to be committed to prison, or otherwise secured, until satisfaction was made. Soldiers, however, were also called *addicti*, in allusion to the military oath which they took when enrolled. It is in this last sense that Horace here uses the word, an idea arising probably from *duce* in the preceding verse. The expression *addictus jurare* is a Græcism for *addictus ut jurem*.—15. *Quo me cunque rapit tempestas deferor hospes.* A pleasing image, borrowed from the sea. "Whithersoever the tempest hurries me, thither am I borne a guest;" *i. e.* to the writings of whatsoever philosopher the inclination of the moment, or the course of events, shall drive me, with them do I take up my abode, but only as a guest, and as one who intends, when circumstances shall demand it, to retire to some other quarter. The poet here describes himself as a species of eclectic philosopher, culling from the doctrines of different sects whatever appears to approach nearest to the truth, but blindly following the general authority of none.

16—18. 16. *Nunc agilis fio*, &c. "Now I become an active man, and plunge amid the waves of public life;" *i. e.* now I follow the precepts of the Stoic sect, and lead an active life amid the bustle of public affairs. The Stoics directly inculcated the propriety of their wise man's exerting his best endeavours for the general welfare of those around him, and the common good of mankind. Attention to civil or public affairs would be a necessary consequence of this rule.—18. *Nunc in Aristippi furtim*, &c. "Now I glide back insensibly into the precepts of Aristippus." Aristippus, the founder of the Cyrenaic sect, made the *summum bonum* consist in pleasure. Consult note on Sat. II. ii. 99.

Ut nox longa, quibus mentitur amica, diesque
Lenta videtur opus debentibus; ut piger annus
Pupillis, quos dura premit custodia matrum:
Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi gnaviter id, quod
Aeque pauperibus prodest, locupletibus aeque,
Aeque neglectum pueris senibusque nocebit.
  Restat, ut his ego me ipse regam solerque elementis:
Non possis oculo quantum contendere Lynceus,
Non tamen idcirco contemnas lippus inungi;
Nec, quia desperes invicti membra Glyconis,
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.

21—23. 21. *Opus debentibus.* The allusion is a general one to all who owe the performance of any daily task or labour, either for actual hire, or from situation and circumstances.—*Ut piger annus pupillis,* &c. "As the year moves slowly to minors, whom the strict watchfulness of mothers restrains." Since minors were not under the *guardianship* of their mothers, the reference here must of course be to that watchful care which a parent exercises over her young offspring, in restraining them from the paths of dissipation, and teaching them the lessons of frugality and virtue.—23. *Sic mihi tarda fluunt ingrataque tempora,* &c. The poet, ardently desirous of making a rapid advance in the pursuit of true wisdom, and perceiving, at the same time, how little the actual progress he had made accorded with his own wishes, well describes by the comparisons here employed, the impatience under which he labours at being withheld from a speedy consummation of what he so earnestly covets.—24. *Quod aeque pauperibus prodest, locupletibus aeque,* &c. These lines contain a true and well-merited eulogium on wisdom; for, as it is what equally concerns rich and poor; and what, when neglected, proves equally injurious to young and old, it naturally follows that the study of it ought to be our first care, as being essential to our happiness.

27—34. 27. *Restat, ut his ego me,* &c. The connexion in the train of ideas is as follows:—Since I cannot then embrace in its full extent that wisdom which I so earnestly desire, "it remains for me to govern and console myself by these first principles of philosophy." The maxim which the poet proceeds to inculcate is this: Never aim at any thing beyond the powers which nature has bestowed on thee, but use care and diligence in their preservation and improvement. This position is illustrated by two examples: Who is so wanting in judgment as, because he has not the keenness of sight which Lynceus is fabled to have possessed, to neglect the care of his eyes? or who, because he cannot boast of a frame like that of Glycon, will take no pains to remove or avert diseases from the one that he has?—30. *Glyconis.* Glycon was a famous gladiator in the time of Horace.—32. *Est quadam prodire tenus,* &c. "It is always in our power to advance to a certain point, if it is not per-

Fervet avaritia miseroque cupidine pectus?
Sunt verba et voces, quibus hunc lenire dolorem
Possis, et magnam morbi deponere partem.
Laudis amore tumes? sunt certa piacula, quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator?
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturae patientem commodet aurem.
  Virtus est vitium fugere, et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animo capitisque labore.
Impiger extremos curris mercator ad Indos,

mitted us to go farther." *Est* is here equivalent to *licet*, as, in Greek, ἐστί for ἔξεστι.—33. *Miseroque cupidine.* "And with a wretched desire for more." The difference between avarice and a desire of increasing our wealth is here strongly marked. The former dares not enjoy what it possesses, the latter ardently wishes for whatever seems to gratify its desires.—34. *Sunt verba et voces.* "These are words and charms." The precepts of philosophy, by which we are commanded to drive from our breasts every avaricious and covetous feeling, are here beautifully compared to the incantations and charms by which, according to the popular belief, diseases were thought to be expelled from the human frame.

36—40. 36. *Laudis amore tumes?* "Dost thou swell with the love of praise?" *i. e.* art thou influenced by an eager desire for praise? *Tumeo* is frequently thus applied to denote any strong affection or desire under the influence of which the mind, as it were, swells forth.—*Sunt certa piacula, quae te,* &c. "There are sure and cleansing remedies, which will restore thee to moral health, if some treatise of philosophy be thriee read over with purity of mind."—*Piacula.* Compare the remark of Cruquius: "Piacula: *Medicamenta purgantia,* καθάρσεις, i. e. *præcepta philosophica.*"—37. *Ter pure lecto.* The number three, as here employed, appears to contain some allusion to the religious customs of antiquity, in accordance with which, they who purified themselves were compelled to sprinkle their persons thrice with lustral water, or thrice to plunge the head in some running stream.—38. *Amator.* "Libidinous." —40. *Culturae.* "To the lessons of wisdom." Compare the explanation of Döring; "Culturæ: *præceptis, quibus animus excolatur.*" Philosophy, says Cicero, is the culture of the mind; *(cultura animi philosophia est;)* it tears up our vices by the roots; it prepares the soul to receive the seeds of virtue, and sows whatever will produce the most plentiful harvest.

41—47. 41. *Sapientia prima.* "The beginning of wisdom."—43. *Exiguum censum.* "A small fortune."—44. *Capitisque labore.* "And risk of life."—45. *Curris mercator ad Indos.* Before the reduction of

Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnat Olympia, cui spes,
Cui sit conditio dulcis sine pulvere palmae?
  Vilius argentum est auro, virtutibus aurum.
O cives, cives, quaerenda pecunia primum est,

Egypt, as Sanadon remarks, the passage to India was unknown to the Romans. Strabo tells us, that while Ælius Gallus governed Egypt, A. U. C. 727, a fleet of twenty-six merchantmen set sail from Myoshormus, on the Sinus Arabicus, for India. It was then that the Roman navigation between Egypt and India began to be regulated. As regards the term *mercator*, consult note on Ode I. i. 16.—46. *Per ignes;* a proverbial form of expression, equivalent in effect to *per summa quæque pericula.*—47. *Ne cures ea, quae stulte miraris,* &c. "Art thou unwilling to learn, and to hear, and to trust thyself to the guidance of some wiser friend, that thou mayest no longer care for those things which thou foolishly admirest and wishest for?" *Discere* here applies to instruction obtained by perusing the works of philosophers, and *audire* to that which is received by listening to their oral teaching.

49—51. 49. *Quis pugnax.* "What petty champion." The idea intended to be conveyed is as follows: Who would not rather be crowned at the Olympic games, especially if he could obtain the palm there without the necessity of exertion, than roam about, a village champion, and spend his days in ignoble conflicts? or, in more general language: Who is there that would prefer things of a low and humble nature, such as riches and the world's honours, to the pursuit of true wisdom, which no danger accompanies, and which carries with it no cares or anxieties to embitter our existence?—50. *Magna coronari contemnat Olympia.* "Will scorn being crowned at the great Olympic games." *Magna coronari Olympia* is in imitation of the Greek idiom, *στεφανοῦσθαι Ὀλύμπια*, in place of the regular Latin form, *coronari in magnis Olympiis.*—51. *Cui sit conditio dulcis sine pulvere palmae.* "Who shall have the condition proposed to him, of gaining without toil the glorious palm." As regards the rewards bestowed at the Olympic and other games, as well as respecting the nature of these games themselves, consult note on Ode I. i. 3. and I. i. 5.—*Sine pulvere.* As to the possibility of a victor's obtaining the prize at the Olympic, or any other games, without toil or exertion, it may be remarked, that this could easily happen, if no antagonist came forward to meet the champion

52—60. 52. *Vilius argentum est auro,* &c. The poet now enters on a general train of reasoning, in order to show the superiority of virtue over all that the world prizes, and makes the object of its pursuit. If what is more valuable, argues he, is to be preferred to what is less so, then is virtue to be preferred to gold, as gold is to silver. The maxims of the day, it is true, teach that money is first to be acquired, and virtue after money; but be it thine to obtain that before all other things, which brings with it a conscience unstained by guilt, and a countenance that

Virtus post nummos. Haec Janus summus ab imo
Prodocet; haec recinunt juvenes dictata senesque,
Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores, est lingua fidesque;
Sed quadringentis sex septem millia desint:
Plebs eris. At pueri ludentes, *Rex eris*, aiunt,
Si recte facies. Hic murus aëneus esto,
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex, an puerorum est
Naenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet, qui, rem facias; rem,

never changes from a sense of crime.—24. *Haec Janus summus ab imo prodocet..* "These precepts the highest Janus from the lowest openly inculcates;" *i. e.* this is the language openly held by the money-dealers of the day. Consult note on Sat. II. iii. 18.—55. *Prodocet. Pro* has here the same force in composition, as in *producere, proferre, prodire,* &c. *Haec dictata.* "These maxims."—56. *Laevo suspensi loculos,* &c. Compare Sat. I. vi. 74.—58. *Sed quadringentis sex septem millia desint.* "But to complete the four hundred thousand sesterces, six or seven thousand may be wanting." Four hundred thousand sesterces was the fortune which a person must possess before he could be enrolled among the Equestrian order. It is on this rule that the remark of the poet turns:—Thou hast spirit, good morals, eloquence, and unshaken fidelity, but it may so happen that thy fortune is not exactly equal to the equestrian standard: well then, a Plebeian wilt thou remain, and all thy good qualities will be as dust in the balance.—59. *At pueri ludentes, Rex eris, aiunt,* &c. The play to which the poet here alludes, is supposed to have been a kind of game at ball, in which the one who made the fewest failures received the appellation of king.—60. *Hic murus aëneus esto,* &c. This noble passage is introduced by the poet as a species of parenthesis, and springs naturally as it were from the cry of the boys in their game. After having given it utterance, he returns, in the 62d verse, to the regular course of his subject.

62—69. 62. *Roscia lex;* alluding to the law of L. Roscius Otho, which assigned to the equites, at the public spectacles, fourteen rows of seats, separate from the rest, and next the orchestra, or place where the senators sat.—63. *Naenia.* "The song." The common import of the term in question is, a funeral song or dirge.—64. *Et Maribus Curiis et decantata Camillis.* "Sung even in manhood both by the Curii and the Camilli;" literally, "sung both by the manly Curii and Camilli." The idea intended to be conveyed is this, that the song of the boys, offering the kingdom to those that do right, was not merely sung by Curius and Camillus in the days of their boyhood, but the principle which it inculcated was acted upon by them even in maturer years, and their applause was given not to the rich, but to the virtuous and the good.—65. *Qui, rem facias.* "Who advises thee to make money; money, if

Si possis, recte; si non, quocunque modo rem,
Ut propius spectes lacrimosa poëmata Pupî:
An qui, fortunae te responsare superbae
Liberum et erectum, praesens hortatur et aptat?
Quod si me populus Romanus forte roget, cur
Non, ut porticibus, sic judiciis fruar îsdem,
Nec sequar aut fugiam, quae diligit ipse vel odit;
Olim quod vulpes aegroto cauta leoni
Respondit, referam: *Quia me vestigia terrent
Omnia te adversum spectantia, nulla retrorsum.*
Bellua multorum est capitum. Nam quid sequar? aut quem?
Pars hominum gestit conducere publica; sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes, quos in vivaria mittant;

thou canst, by fair means; if not, money in any way." With *qui* understand *suadet.* — 67. *Ut propius spectes lacrimosa poëmata Pupî.* "That thou mayst view from a nearer bench the moving tragedies of Pupius;" *i. e.* mayest witness the representation as an Eques, seated on one of the fourteen rows assigned to that order by the law of Otho: in other words, that thou mayst attain to Equestrian rank. Compare note on verse 62.—*Pupî.* Pupius, a dramatic writer, famed for the effect produced by his tragedies in moving an audience to tears.—68. *Responsare.* "To resist." Compare Serm. II. vii. 85.—69. *Praesens.* "Standing by;" *i. e.* adding weight to his precepts by his presence.

70—79. 70. *Cur non, ut porticibus,* &c. "Why I do not hold to the same sentiments with them, as I enjoy the same porticoes, and do not pursue or shun whatever they themselves admire or dislike." Consult note on Sat. I. iv. 134.—74. *Quia me vestigia terrent,* &c. The fox dreaded the treachery of the lion, the poet shrinks from the corrupt sentiments and morals of the populace.—76. *Bellua multorum est capitum.* "It is a many-headed monster." The people, ever prone to error, and constantly changing from one species of vice to another, are here not unaptly compared to the Lernean hydra. (Θηρίον πολυκέφαλον.)—77. *Conducere publica.* "In farming the public revenues." Understand *vectigalia.* Hence the farmers of the revenue, who were principally of Equestrian rank, were styled *Publicani.* The office was much more honourable at Rome than in the provinces, where the inferior agents practised every kind of extortion.—79. *Excipiantque senes, quos in vivaria mittant.* "And catch old men, whom they may send to their ponds." Old men are here compared to fish, as in Sat. II. v. 44. "*Plures annabunt thunni, et cetaria crescent.*" *Excipere* is the proper term to be used here. Compare the Greek ἐκδέχεσθαι. Both are here used to denote the securing of any prey or game.—*Vivaria.* A general term to express places where *living* animals are kept for future use. We have rendered it by the word "ponds," as the reference here

Multis occulto crescit res fenore. Verum
Esto, aliis alios rebus studiisque teneri:
Iidem eadem possunt horam durare probantes?
Nullus in orbe sinus Baiis praelucet amoenis,
Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido
Fecerit auspicium, cras ferramenta Teanum
Tolletis, fabri. Lectus genialis in aula est:
Nil ait esse prius, melius nil caelibe vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo?

appears to be the same idea which has already been expressed in Sat. II. v. 44. Compare note on verse 79.

80—86. 80. *Verum esto, aliis alios rebus studiisque teneri,* &c. "But grant, that different men are engaged in different employments and pursuits; can the same persons continue for a single hour praising the same things?" It were of little consequence that mankind differed from each other, if they could agree with themselves. We might believe they had found the way to happiness, if they would always continue in it. But how can they direct us with certainty, who are not determined themselves?—83. *Nullus in orbe sinus Baiis praelucet amoenis.* "No bay in the world surpasses in beauty the delightful Baiæ." —84. *Lacus et mare sentit amorem,* &c. "The lake and the sea experience the eagerness of the impatient master;" *i. e.* buildings immediately rise along the margin of the Lucrine lake, and the shores of the sea. Consult note on Ode II. xv. 3.—85. *Cui si vitiosa libido fecerit auspicium,* &c. "To whom, if sickly caprice shall give the omen, he will cry, To-morrow, workmen, you will convey your tools to Teanum;" *i. e.* if the sickly fancy once come across his brain, receiving it as an auspicious omen, he will immediately abandon his plans at Baiæ, and will leave the vicinity of the sea for the interior of the country. The force and spirit of the passage consists in the opposition between Baiæ, situate on the coast, and Teanum, an inland town.—86. *Teanum.* There were two towns of this name in Italy, one in Apulia, on the right bank of the river Frento, (now *Fortore,*) and called for distinction's sake *Appulum;* and the other in Campania, about fifteen miles north-west of Capua. This last is the one here alluded to. It was famed for the beauty of the surrounding country, and became one of the favourite places of resort for the Roman nobility and men of wealth, who erected splendid villas in its neighbourhood. Some cold acidulous springs are noticed in its vicinity by the ancient writers; they are now called *Acqua delle Caldarelle.* The Teanum of which we are here speaking, received the epithet of *Sidicinum,* from its being situate among the Sidicini, and as contradistinguished from the first one mentioned.

87—92. 87. *Lectus genialis in aula est.* "The nuptial couch stands in his hall;" *i. e.* Is he a married man? The nuptial couch was placed in the hall, opposite the door, and covered with flowers.—89. *Si non*

Quid pauper? ride, ut mutat coenacula, lectos,
Balnea, tonsores; conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
  Si curatus inaequali tonsore capillos
Occurro, rides: si forte subucula pexae
Trita subest tunicae, vel si toga dissidet impar,
Rides. Quid? mea quum pugnat sententia secum;
Quod petiit, spernit; repetit quod nuper omisit;
Aestuat et vitae disconvenit ordine toto;
Diruit, aedificat, mutat quadrata rotundis:
Insanire putas solennia me? neque rides?

est. "If it does not stand there;" *i. e.* if he is not married.—90. *Protea;* alluding to the rich man, full of capricious fancies, and whose opinions undergo as many changes as Proteus was capable of assuming forms.—91. *Quid pauper? ride, ut mutat,* &c. It might well seem that this inconsistency, this wandering of spirit, was peculiar to the rich alone; but it is the folly of human nature, to which the poor are equally liable, although they are guilty of it only in miniature.—*Coenacula, lectos, balnea, tonsores.* "His lodgings, couches, baths, barbers." By *coenacula* are meant the highest chambers or apartments in a house, those immediately under the roof, which at Rome, in consequence of the great population of the city, and the want of other accommodations, were filled by the poorer sort of people. Compare Vitruvius, ii. 8, *ad fin.* The term *lectos* is meant to refer to the place of supping, some eating-house or tavern, which the poor man changes with as much fastidious caprice as the rich do the scenes of their splendid entertainments. As to the *balnea*, or baths, it may be remarked, that these were the public ones, which the poor were accustomed to use; for the rich had private baths of their own: while, as the number of *tonstrinæ*, or barbers' shops, was far from small, a person might easily consult variety in changing from one to another at pleasure.—92. *Conducto navigio aeque nauseat,* &c. "He is as fastidious in a hired boat, as the rich man whom his own galley conveys." *Nauseat* is here equivalent to *oppletur fastidio.* Some commentators give it a much plainer signification.

94—104. 94. *Curatus inaequali tonsore capillos,* "With my hair cut by an uneven barber;" *i. e.* in an uneven manner. By the expression *inaequalis tonsor* is meant, in fact, a barber who cuts in an uneven manner. Horace, in this, as well as in what follows, applies to himself, not what properly belongs to him, but to any individual who comes forth into public in the state here described.—95. *Si forte subucula pexae,* &c. "If I chance to have a threadbare shirt under a new tunic." The *subucula* was a woollen garment, worn next the skin, like the modern shirt. It was also called *Indusium,* and by later writers, *Interula* and *Camisia.* Linen clothes were not used by the ancient Romans, and are seldom mentioned in the classics.—*Pexae;* literally, "with the nap on;" *i. e.* new.—96. *Impar.* "Too much on one side."—97. *Pugnat secum.* "Contradicts itself."—99. *Aestuat.* "Fluctuates."—*Discon-*

Nec medici credis nec curatoris egere
A praetore dati, rerum tutela mearum
Quum sis, et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici?
Ad summam, sapiens uno minor est Jove, dives,
Liber, honoratus, pulcher, rex denique regum;
Praecipue sanus, nisi quum pituita molesta est.

EPISTOLA II.

AD LOLLIUM.

Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Romae, Praeneste relegi.

venit. "Is at variance with."—101. *Insanire putas solemnia me?* "Dost thou think me affected with the current madness?" *i. e.* with a madness common to all the world.—102. *Nec curatoris egere a praetore dati.* Consult note on Sat. II. iii. 217.—104. *Et prave sectum stomacheris ob unguem.* Compare the explanation of Bothe: "*Cum talem mei curam geris, ut vel in levissimis peccare me nolis.*"

106—108. 106. *Ad summam.* "To conclude."—*Sapiens uno minor est Jove*, &c. The idea with which the poet intends to conclude his epistle is this, that he alone is happy who regulates his life by the maxims of wisdom. In order to express this, he adopts the language which the Stoics of the day were fond of using in reference to the superior privileges of their wise man. As the Stoics, however, carried their notions of their wise man to a ridiculous length, it is easy to perceive that Horace, though he embraced what was good in the philosophical tenets of this sect, could not give in to their ridiculous paradoxes. Hence the piece of raillery with which the epistle terminates.—108. *Praecipue sanus*, &c. The Stoics regarded a sound and healthy frame as among the many advantages which their discipline conferred. But after alluding to this, the poet sarcastically adds, *nisi quum pituita molesta est;* meaning to imply, that there were occasions when the wise man of the Stoics was brought down to the level of the common herd. In order to comprehend the full force of the raillery here employed, we must bear in mind, that they who labour under any defluxion of phlegm experience at the same time a dulness in the senses of smell and taste; and that this, applied in a figurative sense to the intellect, conveys the idea of an unfitness for any subtle examination of things, or any nice exercise of judgment. Hence it will be perceived, that *sanus* in the text is purposely used in an ambiguous sense, as referring not merely to the body, but also to the mind.—*Pituita.* To be pronounced in metrical reading as a trisyllable, *pitwita.*

Epistle II.—Horace, having retired for some time into the country, had taken the opportunity of that solitude to read over Homer again with particular attention, and, writing to his friend Lollius at Rome, sends him his remarks upon that poet, and an explanation of what he

Qui, quid sit pulchrum, quid turpe; quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi.
Fabula, qua Paridis propter narratur amorem
Graecia Barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.

takes to be the main design of his two poems. He finds that the works of this admirable poet are one continued lesson of wisdom and virtue, and that he gives the strongest picture of the miseries of vice, and the fatal consequences of ungoverned passion. From this he takes occasion to launch forth in praise of wisdom and moderation, and shows, that, to be really happy, we must learn to have the command of ourselves. The passions are headstrong, unwilling to listen to advice, and always push us on to extremities. To yield to them is to engage in a series of rash and inconsiderate steps, and create matter of deep regret to ourselves in time to come. A present gratification, thus obtained, is a dear purchase, and what no wise man will covet.

1—3. 1. *Maxime Lolli.* "Eldest Lollius." Understand *natu.* The individual here addressed would appear to have been the son of M. Lollius Palicanus, who was consul with Q. Æmilius Lepidus.—2. *Dum tu declamas Romae.* "Whilst thou art exercising thyself at Rome in the art of public speaking." Young persons of distinction at Rome, whose views were directed towards a public life, were accustomed to exercise themselves in oratory by declamations in private on feigned subjects, and it is to this practice that the text alludes.—*Praeneste relegi.* "I have read over again at Præneste." Consult note on Ode III. iv. 23.—3. *Pulchrum.* "Becoming." Analogous to the τὸ καλόν of the Greeks.—*Quid non.* "What injurious." The poet does not merely mean what is simply useless, but what also brings injury along with it.

4—8. 4. *Planius.* "More clearly."—*Chrysippo.* Consult note on Sat. I. iii. 127.—*Crantore.* Crantor was a philosopher of the Old Academy, who studied under Xenocrates and Polemo. He adhered to the Platonic system, and was the first that wrote commentaries on the works of Plato.—6. *Fabula, qua Paridis propter,* &c. The poet now proceeds to substantiate his position, that Homer, by various examples of folly, crime, unlawful passion, and anger, on the one hand, and wisdom, piety, virtue, and moderation, on the other, accurately delineated, and forcibly placed before the eyes of his readers, conveys the lessons of philosophy with greater clearness and better success than either Chrysippus or Crantor. *Fabula* must here be rendered, "the story."—7. *Barbariae lento collisa duello.* "To have been engaged in conflict, during a long protracted war, with a barbarian land;" literally, "to have been dashed against." This line is thought, both from the use of *collisa* and the presence of *duellum*, to have been either taken or imitated from Ennius.—8. *Stultorum regum et populorum continet aestus.* "Contains a narrative of the effects produced by the excited passions of foolish princes and their people." *Aestus* is here equivalent to *affectus concitatos.* Compare verse 15.

Antenor censet belli praecidere causam:
Quod Paris, ut salvus regnet vivatque beatus,
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden:
Hunc amor, ira quidem communiter urit utrumque.
Quidquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere, atque libidine et ira
Iliacos intra muros peccatur et extra.
  Rursum, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixen;
Qui domitor Trojae multorum providus urbes
Et mores hominum inspexit, latumque per aequor,
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors,
Vixisset canis immundus, vel amica luto sus.
Nos numerus sumus, et fruges consumere nati,

9—14. 9. *Antenor censet*, &c. Antenor, one of the most prudent of the Trojans, and adding the authority of age to the weight of his advice, recommends that Helen be given up, and "that they cut off," in this way, "the whole cause of the war."—10. *Quod Paris, ut salvus regnet*, &c. "Paris declares that he cannot be induced to take this step, even though it be in order that he may reign in safety, and enjoy a happy life."—12. *Festinat.* "Is anxious."—13. *Hunc. Hunc* refers to Agamemnon. Horace, intending at first to assign love as the impelling cause in the case of Agamemnon, and anger in that of Achilles, corrects himself, as it were, and subjoins *quidem*, with the view of showing that both the chieftains were equally under the influence of resentment. Agamemnon, therefore, compelled to surrender Chryseïs, whom he passionately loved, to her father, and inflamed with anger toward Achilles, the chief instigator to this step, deprived the latter of his prize Briseïs.—14. *Quidquid delirant reges, plectuntur Achivi.* "The Greeks suffer for whatever folly their princes commit." The intransitive verb *deliro* obtains here a transitive force, because an action exerted upon an object is implied, though not described, in it.

17—27. 17. *Rursum.* The allusion is now to the Odyssey.—19. *Providus.* "Carefully."—22. *Immersabilis.* "Not to be sunk."—24. *Stultus cupidusque.* "Like a fool, and a man enslaved by his passions." Ulysses did not taste the contents of the cup, until he had made use of the plant given him by Mercury, as of sovereign power against enchantments.—25. *Turpis et excors.* "A debased and senseless slave."—26. *Vixisset canis immundus.* Supply *sicuti* before *canis.*—27. *Nos numerus*

Sponsi Penelopae, nebulones Alcinoique,
In cute curanda plus aequo operata juventus;
Cui pulchrum fuit in medios dormire dies, et
Ad strepitum citharae cessatum ducere curam.
Ut jugulent hominem, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non
Intendes animum studiis et rebus honestis,

sumus, &c. "We are a mere number." *Numerus* is here a word of contempt, and spoken of men as mere cyphers, who served no other end but to fill up places. The connexion in the train of ideas is as follows: We, therefore, who do not follow the example of virtue and of wisdom which is set before us in the character of Ulysses, seem born only to consume the productions of the earth, and to add to the bulk of mankind. We are no better than the suitors of Penelope; we are no better than the effeminate and luxurious Phæacians, whose chief employment consisted in pampering their bodies, in prolonging their slumbers until mid-day, and in dispelling their cares with wine, dancing, and song.

28—30. 28. *Sponsi Penelopae, nebulones Alcinoique.* "Mere suitors of Penelope, mere effeminate and luxurious subjects of Alcinous." The term *nebulones* is here used in a somewhat softened sense, though still full of reproach, and the allusion is to the Phæacians, over whom Alcinous ruled, and who were famed for their soft and effeminate mode of life, as well as their luxurious indulgence. The Phæacia of Homer was the Corcyra of later geography, now *Corfu.*—29. *In cute curanda plus aequo operata juventus.* "A race occupied, more than was proper, in pampering their bodies;" *i. e.* in feasting and the pleasures of the table. The allusion is still to the subjects of Alcinous; and this is continued to the end of the 31st verse.—30. *Et ad strepitum citharae cessatum ducere curam.* "And to lull their cares to rest by the tones of the lyre." *Cessatum* is the supine.

32—37. 32. *Ut jugulent hominem*, &c. The poet now calls off the attention of his young friend from the picture he has just drawn of indolence and effeminacy, to the importance of active and industrious exertion in promoting the great ends of moral and mental improvement.—33. *Ut te ipsum serves.* "To save thyself;" *i. e.* from the evils attendant on slothful indolence.—*Atqui si noles sanus, curres hydropicus.* "Well then, if thou wilt not use exercise when in health, thou wilt have to run when dropsical." People in the dropsy were ordered by their physicians to use active exercise. Horace, it will be observed, intends the allusion to the dropsy in a metaphorical sense, and the idea which he means to convey is simply this: If thou wilt not exert thy power when thou canst, thou shalt be made to do so when no alternative is left.—34. *Et ni posces ante diem librum cum lumine.* According to the old Roman custom, every individual arose at the break of day to attend to his particular avocations. To prolong one's slumbers into the day, as the luxurious

Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere: si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet; sapere aude,
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum, puerisque beata creandis
Uxor, et incultae pacantur vomere silvae.
Quod satis est cui contigit, hic nihil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,
Non animo curas. Valeat possessor oportet,

Phæacians did, would have been as dishonourable to a freeman as appearing abroad intoxicated in the public streets. To get up, therefore, before break of day, for the purposes of mental improvement, was not requiring too much of a young man of family like Lollius, who was desirous of acting a distinguished part on the theatre of life, and who would, therefore, feel the strongest inducement to put in operation this good old rule of former days.—37. *Vigil.* "In thy waking moments;" *i. e.* after thou shalt have extended thy slumbers into the middle of the day. The allusion in the words *invidia vel amore* is not merely to these passions in particular, but to all the depraved desires and affections which mental culture, and the pursuits of philosophy, can alone drive away.

39—43. 39. *Est animum.* "Preys upon the mind."—40. *Dimidium facti, qui coepit, habet.* Compare the Greek proverb, ἀρχὴ ἥμισυ παντός.—42. *Rusticus exspectat, dum defluat amnis,* &c. With *rusticus* supply *ut* or *sicuti.*—The leading idea in the comparison here instituted is as follows: He who neglects the present season for self-improvement, and keeps waiting for some more favourable opportunity to arrive, waits in vain, like the rustic on the river's bank, who foolishly thought that the stream would flow by and become exhausted; for time, like that stream, glides along in rapid course, and the hour which has once passed will never return.—43. *Volubilis.* "Rolling on."

44—54. 44. *Quaeritur argentum, puerisque,* &c. The connexion in the train of ideas is as follows: The bulk of mankind, however, pay little if any attention to mental culture and the lessons of wisdom and virtue. Their chief object of pursuit is the accumulation of wealth.—*Puerisque beata creandis uxor.* "And a rich and fruitful spouse." It may be doubted whether *pueris creandis*, as here employed, should be at all translated, and whether it is not rather a mere formal expression, borrowed from the language of the Roman nuptials.—45. *Pacantur.* "Are subdued." The poet, by the use of this term, would seem to ridicule the excessive desire on the part of the Romans of extending their cultivated grounds, so as to strive to subject to the plough the more stubborn soils, and even to bend the forests to its sway.—48. *Deduxit.* "Can remove;"

Si comportatis rebus bene cogitat uti.
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagrum,
Auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcunque infundis, acescit.
  Sperne voluptates; nocet emta dolore voluptas.
Semper avarus eget; certum voto pete finem.
Invidus alterius macrescit rebus opimis:
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit amens,
Dum poenas odio per vim festinat inulto.
Ira furor brevis est; animum rege; qui, nisi paret,
Imperat; hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister

equivalent to *depellere valet.*—49. *Valeat possessor oportet.* "Their possessor must enjoy health both of body and of mind." That *valeat* here refers not merely to bodily, but also to mental, health, is evident from the 51st verse and what follows.—51. *Qui cupit aut metuit.* "Who is a slave to desire or to fear;" *i. e.* who is continually desiring more, or else fears to touch what he at present has, as if it were something sacred. *Metuit,* however, may also refer to the fear of being robbed of one's darling treasures.—52. *Ut lippum pictae tabulae.* That strength of coloring, which gives greater pleasure to a good eye, affects a weak one with greater pain.—*Fomenta podagrum.* Fomentations are spoken of by the ancient physicians among the remedies for the gout, though but little real good was effected by them. The disorder in question proceeds from such an inward sharpness of humours, as no outward remedies can correct. We must regulate our whole course of life in hopes of a cure.—53. *Auriculas citharae collecta sorde dolentes.* "The tones of the lyre, ears that labour with collected filth."—*Dolentes* is here equivalent to *Male se habentes.*—54. *Sincerum est nisi vas,* &c. The idea intended to be conveyed is this: Unless the mind is pure, and free from the contamination of vice, whatever enters will become in like manner vitiated. As regards the term *sincerum,* consult note on Sat. I. iii. 55.

55—70. 55. *Emta dolore.* "When purchased with pain;" *i. e.* when so purchased that pain follows after it.—56. *Certum voto pete finem.* "Seek a certain limit for thy wishes;" *i. e.* set a fixed limit to thy wishes.—58. *Siculi tyranni;* alluding to Phalaris and Dionysius the elder in particular.—60. *Dolor quod suaserit amens.* "Which mad resentment shall have prompted."—61. *Dum poenas odio per vim festinat inulto.* "While he is impatient to satiate his unappeased anger."—64. *Fingit equum tenera docilem,* &c. The idea intended to be conveyed is this: As steeds and hounds are trained when young, so should our earlier years be given to the lessons of wisdom and virtue; for the

Ire, viam qua monstret eques. Venaticus, ex quo
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba, puer, nunc te melioribus offer.
Quo semel est imbuta recens, servabit odorem
Testa diu. Quod si cessas aut strenuus anteis,
Nec tardum opperior nec praecedentibus insto.

EPISTOLA III.

AD JULIUM FLORUM.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.

mind, at that period of life, easily receives impressions, and what is then learned is seldom forgotten.—66. *Cervinam pellem latravit in aula;* alluding to the custom of training up young hounds by placing before them the skin of a stag, stuffed with straw or other materials, so as to resemble the living animal.—*In aula.* "In the court-yard." *Aula* is here a court-yard, or area generally, enclosed on all sides, and in which young dogs were trained to the hunt.—67. *Nunc adbibe puro pectore verba,* &c. "Now, in the days of thy youth, drink deep into thy pure breast the language of instruction; now give thyself up to those who are wiser." *Verba* may also be here rendered, "these my words," but with less propriety and force.—69. *Quo semel est imbuta recens,* &c. "A jar will long retain the odour of the liquor with which, when new, it was once impregnated."—70. *Quod si cessas,* &c. The idea intended to be here conveyed is thus expressed by Francis, from Torrentius and Dacier: If thou wilt run the race of wisdom with me, let us run together; for, if thou stoppest, or endeavourest to get before me, I shall neither wait for thee, nor strive to overtake thee. When we enter the lists of virtue, to wait for those behind us is indolence, too earnestly to pursue those before us is envy.

Epistle III.—In the year of the city 731, Tiberius was sent at the head of an army into Dalmatia. Julius Florus, to whom this epistle is addressed, was in his train. He continued visiting and regulating the provinces until the year 734, when he received orders from Augustus to march to Armenia, and replace Tigranes on the throne. It is at this time that Horace writes to Florus. Our poet here marks the route of Tiberius through Thrace, and across the Hellespont, into Asia Minor, thus making his epistle a kind of public historical monument. Florus had reproached the bard for never writing to him, and the latter, in a pleasant kind of revenge, reckons a large number of particulars of public and private news which he expected in answer to his letter. It would seem, however, that Horace had also another object in view, and this was to make his friend sensible, how prejudicial to him his ambition and his love of riches were, which he does in the softest and most friendly manner.

Thracane vos, Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur?
Quid studiosa cohors operum struit? Hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit?
Bella quis et paces longum diffundit in aevum?
Quid Titius, Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus,
Fastidire lacus et rivos ausus apertos?
Ut valet? ut meminit nostri? fidibusne Latinis
Thebanos aptare modos studet, auspice Musa?

1—3. 1. *Juli Flore.* This is the same with the one to whom the second epistle of the second book is inscribed. He is there called the faithful friend of Nero; whence it has been conjectured that he was a person of consideration at court.—2. *Claudius Augusti privignus.* The reference is to Tiberius Claudius Nero, son of Tiberius Nero and Livia. He is here styled "the step-son of Augustus," from his mother's having married that emperor. The expedition on which the prince was sent has been already alluded to in the Introductory Remarks. As the expedition to which we are referring was made with great dispatch, it was sometimes not exactly known at Rome where the army was. Hence the questions put by the poet.—3. *Thracane.* As regards the Greek form *Thraca*, here employed for *Thracia*, compare the remark of the scholiast: "*Græce protulit* Θρήκη *pro Thracia.*" Tiberius directed his course through Macedonia into Thrace.—*Hebrusque nivali compede vinctus.* The expedition was made in the winter season. As regards the Hebrus itself, consult note on Ode III. XXV. 10.—4. *An freta vicinas inter currentia turres.* A description of the Hellespont.—5. *Morantur*; equivalent to *detinent.*

6—14. 6. *Studiosa cohors.* "The studious train." The young Romans who attended Tiberius in this expedition, at once to form his court and to guard his person, were men of letters and genius; whence they are here styled *studiosa cohors.* To the number of these belonged Titius, Celsus, and Munatius, mentioned in the course of the epistle.—*Operum.* Governed by *quid*, and alluding to the literary labours of the individuals composing the *studiosa cohors.*—8. *Bella quis et paces longum diffundit in aevum?* "Who transmits his wars and treaties of peace to distant ages?" *i. e.* the martial and peaceful glories of his reign.—9. *Titius.* The same with the Titius Septimius to whom the sixth ode of the second book is inscribed. This individual appears to have been a young man devoted to poetical studies, and who intended in a short time to publish his works. (*Romana brevi venturus in ora.*)—10. *Pindarici fontis qui non expalluit haustus,* &c. "Who, having dared to contemn the lakes and streams open to the use of all, has not feared to drink of the Pindaric spring;" *i. e.* who has separated himself from the herd of common poets, and, aiming at higher efforts, has boldly taken the Grecian Pindar for his model.—12. *Ut valet?* "How

An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit? monitus multumque monendus,
Privatas ut quaerat opes, et tangere vitet
Scripta, Palatinus quaecunque recepit Apollo;
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus. Ipse quid audes?
Quae circumvolitas agilis thyma? non tibi parvum
Ingenium, non incultum est et turpiter hirtum.
Seu linguam causis acuis, seu civica jura
Respondere paras, seu condis amabile carmen:
Prima feres ederae victricis praemia. Quod si

is he?"—*Fidibusne Latinis Thebanos*, &c.; alluding to his imitation of Pindar, a native of Thebes, in Latin verse.—13. *Auspice Musa.* "Under the favouring auspices of the Muse."—14. *An tragica desaevit et ampullatur in arte?* "Or does he rage and swell in tragic strains?" Horace, while he praises his friend Titius, appears at the same time, from the language of the text, especially from the irony implied in *ampullatur*, to designate him as a turgid poet.

15—20. 15. *Quid mihi Celsus agit?* "What is my Celsus doing?" The pronouns *mihi, tibi, sibi, nobis, vobis,* are often used in this way, with the force of possessives, and in imitation of the Greek idiom. This is often done for the purpose of gentle sarcasm, as in the present instance. The individual here alluded to is generally supposed to have been the same with Celsns Albinovanus, to whom the eighth epistle of this book is inscribed. He appears to have been addicted to habits of plagiarism.—16. *Privatas opes.* "Treasures of his own." *Opes* here applies to the literary resources of individuals.—17. *Palatinus Apollo;* an allusion to the Palatine library, where the writings of the day, if useful or valuable, were treasured up along with the productions of other nations and times. The Palatine library was founded by Augustus A. U. C. 726. It was connected with the temple of Apollo on the Palatine hill, and was filled with the works of the best Greek and Latin authors.—19. *Cornicula.* Supply *sicuti.* The allusion is to the well-known fable of Æsop, excepting that, for the more common term *graculus*, we have here *cornicula.*—20. *Furtivis nudata coloribus.* "Stripped of its stolen colours;" *i. e.* stripped of the feathers of the peacock, which it had assumed for its own.

21—28. 21. *Agilis.* "Like the industrious bee." Horace, on a former occasion, has compared himself to the same little creature. (Ode IV. ii. 27.)—22. *Non incultum est et turpiter hirtum.* "It is not uncultivated and shamefully rough." The mental powers, in their neglected state, are aptly compared to a field left without culture, and rough with briers and thorns.—23. *Seu linguam causis acuis.* "Whether thou art sharpening thy tongue for causes;" *i. e.* training thyself for public speaking.—*Civica jura respondere.* "To give answers on points of civil law."—24. *Amabile carmen.* "The pleasing strain."—25. *Prima feres*

Frigida curarum fomenta relinquere posses,
Quo te coelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, si tibi curae,
Quantae conveniat, Munatius; an male sarta
Gratia nequidquam coit et rescinditur? At, vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros, ubicunque locorum
Vivitis, indigni fraternum rumpere foedus,
Pascitur in vestrum reditum votiva juvenca.

ederae victricis praemia. Compare Ode I. i. 29.—26. *Frigida curarum fomenta.* "The cold fomentors of care." A beautiful expression. The poet is alluding to ambition, and to a love of riches: these increase our cares, and at the same time render the breast cold and dead to the lessons of virtue, and the inspirations of poetry.—28. *Hoc opus, hoc studium;* alluding to the practice of virtue and wisdom.

30—36. 30. *Si tibi curae, quantae conveniat, Munatius.* "Whether thou hast still that regard for Munatius which becomes thee;" *i. e.* whether thou art still on the same terms of friendship with one, between whom and thee there never ought to have been the least variance. The individual here styled Munatius is thought to have been the son of that Munatius Plancus who was consul A. U. C. 712, and to whom the 7th Ode of the first book is addressed. The son himself obtained the consulship A. U. C. 766. There would seem to have been a difference between the latter and Florus, which their common friends had united themselves to heal. Such forced reconciliations, however, are generally as little durable as sincere, and the poet therefore is afraid lest this one may soon be interrupted.—31. *An male sarta gratia nequidquam coit et rescinditur?* "Or does the ill-sewn reconciliation close to no purpose, and is it getting again rent asunder?" We have translated the expression *male sarta* literally, in order to preserve more effectually the force of the allusion. The reference is to a wound badly sewn up, and which begins to bleed afresh.—33. *Calidus sanguis.* "The hot blood of youth."—*Inscitia rerum.* "Want of experience."—34. *Indomita cervice.* "With untamed neck."—35. *Indigni.* "Too worthy."—*Fraternum rumpere foedus.* Dacier thinks that Florus and Munatius were brothers by the mother's side, and sees no reason, from the difference of names, why they might not also be brothers by the father's side, as Murena and Proculeius. Sanadon, however, makes them entirely different families; and says, that the expressions employed in the text mean no more than that Florus and Munatius had formerly loved one another as brothers. This is certainly the more correct opinion.—36. *In vestrum reditum.* "Against your return." The use of *vestrum* here implies that the poet wishes them to return not only in safety, but as friends. For this the votive sacrifice is to be offered, and the promised entertainment given.

EPISTOLA IV

AD ALBIUM TIBULLUM.

Albi, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Cassî Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,
Curantem quidquid dignum sapiente bonoque est?
Non tu corpus eras sine pectore. Dî tibi formam,
Dî tibi divitias dederant, artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde,

Epistle IV.—Horace inquires of the poet Tibullus, whether he is occupied at his villa with writing verses, or roams about in its vicinity, and muses on the best way of spending existence. After passing some encomiums on the mental and personal accomplishments of his friend, our poet invites him to his abode.

1—3. 1. *Nostrorum sermonum.* "Of our satires." It needs hardly to be remarked, that the term *sermo*, as applied to the satirical productions of Horace, has reference to their unambitious and almost prosaic style. Compare Sat. I. i. 42.—2. *In regione Pedana.* "In the country about Pedum." Pedum was a town of Latium, often named in the early wars of Rome, and which must be placed in the vicinity of Præneste. Tibullus possessed a villa in the *regio Pedana*, which was all that remained of his property, the rest having been confiscated in the proscriptions of 711 and 712.—*Cassî Parmensis.* "Cassius of Parma," here mentioned, appears to have been a distinct person from the Etrurian Cassius, spoken of in Sat. I. x. 61. He is described by one of the scholiasts, as having tried his strength in various kinds of poetry, and to have succeeded best in elegiac and epigrammatic writing.

4—10. 4. *An tacitum silvas inter*, &c. "Or that thou art sauntering silently amid the healthful woods."—5. *Quidquid dignum sapiente bonoque est.* The subject of meditation here indicated is, the best means of attaining to happiness, and enjoying, in a proper manner, the favours of the gods.—6. *Non tu corpus eras sine pectore.* "Thou wast not a mere body without a mind." The reference is to the hour of his birth, and the passage may therefore be paraphrased as follows: "Nature did not form thee a mere body," &c.—7. *Artemque fruendi.* "And the true art of enjoying them."—8. *Voveat.* In the sense of *optet.*—*Nutricula.* "An affectionate nurse."—*Alumno, qui sapere et fari possit*, &c. The connecting link in the chain of construction is as follows: *Alumno*, tali qualis tu es, *Qui*, &c.—9. *Fari quae sentiat.* "To express his thoughts" with propriety and elegance. The allusion is to ability in public speaking.—10. *Gratia.* "Influence." We have

Et domus et victus, non deficiente crumena?
Inter spem curamque, timores inter et iras,
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quae non sperabitur, hora.
Me pinguem et nitidum bene curata cute vises,
Quum ridere voles Epicuri de grege porcum.

EPISTOLA V.

AD TORQUATUM.

Si potes Archiacis conviva recumbere lectis
Nec modica coenare times olus omne patella,

no single term in our language capable of expressing the full force of *gratia* as here employed. It is used, in the present instance, in what grammarians term both a passive and an active sense, denoting as well the favour of the powerful towards Tibullus, as that peculiar deportment on his own part, by which he had conciliated the esteem and confidence of others.

12—16. 12. *Inter spem curamque*, &c. The advice here given is that by which Horace regulated his own course of conduct. An Epicurean, observes Sanadon, who considers every day as his last, will enjoy the pleasure that day brings. He bounds all his hopes, fears, cares, and projects, in this little compass, without disquieting himself about what may happen on the morrow, which neither depends upon him nor he upon it. Such is the doctrine to which Horace attributes his own joyous plight of body, his good-humour, and easy carelessness of life.—15. *Pinguem et nitidum bene curata cute.* "Fat and sleek with good keeping."—16. *Epicuri de grege porcum.* This serves to keep up and render more definite the allusion contained in the preceding lines. The Epicureans, in consequence of the corrupt and degenerate maxims of some of their number relative to pleasure, were stigmatized, in the popular language of the day, as mere sensualists, though many of them were most undeserving of this obloquy. Horace, therefore, playfully applies to himself one of the well-known phrases that were wont to be used by their enemies, as a sweeping denunciation of all the followers of Epicurus.

Epistle V.—The poet invites Torquatus to come and sup with him on the morrow, the festival of Julius Cæsar's nativity. He promises him a homely entertainment, but a welcome reception, and that what is wanting in magnificence shall be made up in neatness and cleanliness. We have in this epistle some strokes of morality, for which Torquatus might possibly have occasion. They are enlivened by a panegyric on wine, short, but spirited, as if it were a declaration of the good-humour with which he proposed to receive his guest.

1—4. 1. *Si potes Archiacis conviva*, &c. "If thou canst prevail on thyself to recline as a guest upon short couches made by Archias." The short couches made by Archias, a mechanic of the day, were plain

Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa, palustres
Inter Minturnas Sinuessanumque Petrinum.
Sin melius quid habes, arcesse, vel imperium fer.
Jamdudum splendet focus, et tibi munda supellex.
Mitte leves spes, et certamina divitiarum,
Et Moschi causam. Cras nato Caesare festus
Dat veniam somnumque dies; impune licebit
Aestivam sermone benigno tendere noctem.
Quo mihi, fortuna si non conceditur uti?

and common ones, used only by persons in moderate circumstances.—2. *Nec modica coenare times*, &c. "And art not afraid to sup on all kinds of herbs from a dish of moderate size."—3. *Supremo sole.* "Toward sunset."—*Torquate.* The individual here addressed is supposed to be the same with the Torquatus to whom the seventh ode of the fourth book is inscribed.—*Manebo.* "I shall expect thee."—4. *Iterum Tauro.* Understand *consule.* The second consulship of T. Statilius Taurus was A. U. C. 727; whence Bentley, reckoning to the time when this epistle is supposed to have been written, makes the wine in question between six and seven years of age.—*Diffusa.* "Made." The term properly alludes to the pouring of the wine into the vessels intended to receive it, when the fermentation in the vat had ceased.—*Palustres inter Minturnas,* &c. "Between marshy Minturnæ and Petrinum in the territory of Sinuessa."

6—11. 6. *Melius.* "Better than what I have mentioned." Referring not only to the wine, but also to the vegetables of which the poet has spoken.—*Arcesse, vel imperium fer.* "Order it to be brought hither, or else obey the commands that I impose;" *i. e.* or else submit to me. *Arcesse*, according to the best commentators, is equivalent here to "*afferri jube.*"—*Imperium fer.* Compare the explanation of Gesner: "*Patere tibi a me imperari, tanquam domino convivii.*"—7. *Tibi.* "In honour of thee,"—8. *Leves spes.* "Thy vain hopes." The reference here is unknown. Some suppose that Torquatus entertained at this time the hope of arriving at some public office.—*Certamina divitiarum.* An elegant expression, to denote the striving to be richer than others.—9. *Et Moschi causam.* The scholiast informs us, that Moschus was a rhetorician of Pergamus, whose defence Torquatus and Asinius Pollio undertook when he was accused of poisoning.—*Cras nato Caesare festus,* &c. The festival here alluded to was the nativity of Julius Cæsar.—10. *Dat veniam somnumque.* "Allows of indulgence and repose." With *veniam* supply *otiandi*, or else *bibendi.* The term *somnum* refers to the mid-day slumber, or siesta, which will be continued longer than usual on account of the nature of the day, and will enable them consequently to give more of the night to the pleasures of the banquet.—11. *Tendere.* "To lengthen out."

12—20. 12. *Quo mihi, fortuna si non conceditur uti?* The order of construction is as follows: *Si non conceditur uti fortuna, quo mihi* illa prodest? The term *fortuna* is here equivalent to *lætandi occasione,*

Parcus ob heredis curam nimiumque severus
Assidet insano. Potare et spargere flores
Incipiam, patiarque vel inconsultus haberi.
Quid non ebrietas designat? operta recludit,
Spes jubet esse ratas, in proelia trudit inertem,
Sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum?
Contracta quem non in paupertate solutum?
Haec ego procurare et idoneus imperor, et non
Invitus; ne turpe toral, ne sordida mappa
Corruget nares; ne non et cantharus et lanx
Ostendat tibi te; ne fidos inter amicos
Sit, qui dicta foras eliminet; ut coëat par

and the passage may be rendered as follows: "If it is not permitted me to enjoy an opportunity for festive indulgence, of what advantage is it to me when it comes?"—13. *Parcus ob heredis curam*, &c. "He that lives sparingly, and pinches himself too much, out of regard to his heir, is next-door neighbour to a madman;" literally, "sits by the side of the madman." The use of *assidet* is here extremely elegant. Compare the opposite expression, "*Dissidere ab insano.*"—15. *Patiarque vel inconsultus haberi.* "And I will be content to be regarded even as inconsiderate and foolish." We have no single epithet that appears to convey the full force of *inconsultus* in this passage.—16. *Quid non ebrietas designat?* "What does not wine effect?" or, more freely, "to what length does not wine proceed?"—18. *Addocet artes.* Many of the commentators strangely err in making this expression mean, that wine has power to teach the arts! The poet intends merely to convey the idea, that wine warms and animates the breast for the accomplishment of its plans. Hence the clause may be rendered, "teaches new means for the accomplishment of what we desire." The force of the preposition in *addocet* must be carefully marked.—19. *Fecundi calices quem non fecere disertum?* "Whom have not the soul-inspiring cups made eloquent?" The epithet *fecundi*, as here employed, is made by some to signify "full," or "overflowing," but with much less propriety. It is precisely equivalent to *animum fecundum reddentes.*—20. *Solutum.* Understand *curis.*

21—31. 21. *Haec ego procurare et idoneus imperor,* &c. "I, who am both the proper person, and not unwilling, am charged to take care of the following particulars;" *i. e.* the task that best suits me, and which I willingly undertake, is as follows.—22. *Ne turpe toral.* "That no dirty covering on the couch."—*Ne sordida mappa.* "No foul napkin."—23. *Corruget nares.* "May wrinkle the nose;" *i. e.* may give offence to any of the guests. According to Quintilian, Horace was the first that used the verb *corrugo.*—*Ne non et cantharus et lanx*, &c. "That both the bowl and the dish may show thee to thyself;" *i. e.* may be so bright and clean, that thou mayest see thyself in them. As regards the *cantharus*, consult note on Ode I. xx. 2.—25. *Eliminet;* elegantly

Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam. Locus est et pluribus umbris;
Sed nimis arcta premunt olidae convivia caprae.
Tu, quotus esse velis, rescribe; et rebus omissis
Atria servantem postico falle clientem.

EPISTOLA VI.

AD NUMICIUM.

Nil admirari prope res est una, Numici,
Solaque, quae possit facere et servare beatum.
Hunc solem, et stellas, et decedentia certis

used for *evulget.*—*Ut coëat par jungaturque pari.* "That equal may meet and be joined with equal." *Par* is here taken in a very extensive sense, and denotes not only equality of age, but also congeniality of feeling and sentiment.—26. *Butram Septiciumque.* The names of two of the guests.—27. *Coena prior.* "A prior engagement."—28. *Umbris.* "Attendant friends."—29. *Sed nimis arcta premunt olidae,* &c. "But a strong scent renders too crowded an entertainment disagreeable;" an allusion to the strong scent from the arm-pits.—*Premunt;* equivalent to *molestia afficiunt.*—30. *Tu, quotus esse velis, rescribe.* "Do thou write me back word, of what number thou mayest wish to be one;" *i. e.* how large a party thou mayest wish to meet.—31. *Atria servantem.* "Who keeps guard in thy hall;" *i. e.* who watches for thee there, either to prefer some suit, or else to show his respect by becoming one of thy retinue. *Postico.* Understand *ostio.*

Epistle VI.—The poet, with philosophical gravity, teaches his friend Numicius, that human happiness springs from the mind, when the latter is accustomed to view every thing with a cool and dispassionate eye, and, neither in prosperity nor adversity, wonders at any thing, but goes on undisturbed in the acquisition of wisdom and virtue.

1—5. 1. *Nil admirari.* "To wonder at nothing;" *i. e.* to be astonished at nothing that we see around us, or that occurs to us in the path of our existence; to look on every thing with a cool and undisturbed eye, to judge of every thing dispassionately, to value or estimate nothing above itself. Hence results the general idea of the phrase, to covet nothing immoderately, to be too intent on nothing, and, on the other hand, to think nothing more alarming or adverse than it really is. —*Numici.* The *gens Numicia* at Rome was one of the ancient houses. The individual here addressed, however, is not known. He would seem to have been some person that was too intent on the acquisition of riches, and the attaining to public office.—3. *Et decedentia certis tempora momentis.* "And the seasons retiring at fixed periods."—5. *Imbuti.* "Agitated." The idea intended to be conveyed by this clause is well expressed by Gesner: "*Sapientis est, non metuere sibi quidquam ab eclipsi*

Tempora momentis, sunt qui formidine nulla
Imbuti spectent. Quid censes munera terrae?
Quid maris extremos Arabas ditantis et Indos?
Ludicra quid, plausus, et amici dona Quiritis?
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem
Quo cupiens pacto; pavor est utrobique molestus;
Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quidquid vidit melius pejusve sua spe,
Defixis oculis, animoque et corpore torpet?
Insani sapiens nomen ferat, aequus iniqui,
Ultra quam satis est virtutem si petat ipsam.

solis, a Saturni et Martis conjunctione et similibus, quæ genethliaca superstitio timet." Thus the wise man contemplates the heavens, and the bodies that move in them, as well as the several changes of the seasons, without any feeling of astonishment or alarm, for he knows them to be governed by regular and stated laws, under the direction of a wise and benevolent providence.

6—14. 6. *Maris.* Understand *munera.* The reference is to the pearls, &c. of the East.—7. *Ludicra.* "The public shows."—*Amici dona Quiritis;* an allusion to the offices conferred by the people on the candidates to whom they were well disposed.—8. *Quo sensu et ore?* "With what sentiments and look?"—9. *Fere miratur eodem quo cupiens pacto.* "Rates them by the same high standard almost as he who actually desires them."—Horace, after speaking of those who set a high value on riches, public shows, popular applause, and elevation to office, turns his discourse upon men of a less declared ambition, who do not so much desire these things, as fear their contraries—poverty, solitude, disgrace. He states that both proceed on the same wrong principle, and that both rate things too highly, the former directly, the latter indirectly; for he who dreads poverty, solitude, and disgrace, thinks as highly, in fact, of their opposites, although he does not positively seek after them, as he who makes them the objects of his pursuit.—10. *Pavor.* "An unpleasant disturbance of mind."—11. *Improvisa simul species,* &c. The idea intended to be conveyed is, that the moment any thing unexpectedly adverse happens, both are equally alarmed; the one lest he may lose what he is seeking for, the other lest he may fall into what he is anxious to avoid. Neither of them gazes with calmness on misfortune.—12. *Quid ad rem.* "What matters it?"—14. *Torpet.* "He stupidly gazes."

16—23. 16. *Ultra quam satis est.* "Beyond proper bounds." To show that there is no exception to the rule which he has laid down, and that the feeling which produces fear or desire is equally vicious and hurtful, the poet observes that were even virtue its object, it would not cease to be blamable, if it raises too violent desires even after virtue itself; for

I nunc, argentum et marmor vetus aeraque et artes
Suspice, cum gemmis Tyrios mirare colores,
Gaude quod spectant oculi te mille loquentem,
Gnavus mane forum, et vespertinus pete tectum,
Ne plus frumenti dotalibus emetat agris
Mutus, et (indignum, quod sit pejoribus ortus)
Hic tibi sit potius, quam tu mirabilis illi.
Quidquid sub terra est, in apricum proferet aetas,
Defodiet condetque nitentia. Quum bene notum
Porticus Agrippae et via te conspexerit Appî,

virtue can never consist in excess of any kind.—17. *I nunc, argentum et marmor vetus*, &c. Ironical. The connexion in the train of ideas appears to be as follows: If we ought to fix our minds too intently upon nothing, and if even virtue itself forms no exception to this rule, but may become blamable, like other things, when carried to excess, how little should our attention be turned to the acquisition of riches, of popular favour, and of other objects equally fleeting and transitory? Go, now, and seek these riches, strive to become conspicuous before the eyes of all for the splendours of affluence; present thyself as a candidate for public honours, and fix upon thee the gaze of admiring thousands, while thou art haranguing them from the rostra; and when all this is done, and the object of thy wishes is attained, then sink into the grave, that leveller of all distinctions, and be forgotten.—*Argentum.* "Vases of silver." Understand *factum.*—*Marmor vetus.* "Ancient statues."—*Aera.* "Bronze vessels."—*Artes.* "Works of art."—18. *Suspice.* Compare the scholiast: "*Cum admiratione adspice.*"—10. *Loquentem.* "While haranguing in public."—29. *Gnavus mane forum*, &c. The allusion here is either to the pleading of causes, and the gain as well as popularity resulting therefrom, or else, and what appears more probable, to the money-matters transacted in the forum, the laying out money at interest, the collecting it in, &c.—21. *Dotalibus.* "Gained by marriage;" *i. e.* forming a part or the whole of a wife's dowry.—22. *Mutus.* Some individual is here meant of ignoble birth, but enriched by marriage. —*Indignum, quod sit pejoribus ortus.* "What would be shameful indeed, since he is sprung from meaner parents."—*Mirabilis;* equivalent to *invidendus.*

24—27. 24. *Quidquid sub terra est*, &c. We have here the apodosis of the sentence which began at the 17th verse: It is continued on to the end of the 27th verse. The idea intended to be conveyed is, that as whatever is concealed in the bosom of the earth will one day or other see the light, so whatever now shines above the surface of the ground will one day or other descend into it. Though thou art now conspicuous for wealth and public honours, yet sooner or later shalt thou go to that abiding-place, whither Numa and Ancus have gone before.—25. *Quum;* equivalent to *quamvis.*—*Bene notum.* Compare the explanation of Döring: "*Et honoribus et magnificentia nobilem.*"—26. *Porticus Agrippae.* The portico here alluded to was in the vicinity of the Pan-

Ire tamen restat, Numa quo devenit et Ancus.
Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi. Vis recte vivere? quis non?
Si virtus hoc una potest dare, fortis omissis
Hoc age deliciis. Virtutem verba putas, ut
Lucum ligna? cave ne portus occupet alter;
Ne Cibyratica, ne Bithyna negotia perdas.
Mille talenta rotundentur; totidem altera porro, et
Tertia succedant, et quae pars quadret acervum.
Scilicet uxorem cum dote, fidemque, et amicos,
Et genus et formam regina Pecunia donat,

theon, another of the splendid works for which the capital was indebted to the public spirit and magnificence of Agrippa. In this the upper classes and the rich were accustomed to take exercise by walking.—*Via Appî.* The Appian Way was another general place of resort for the wealthy and the great, especially in their chariots. Compare Epode iv. 14.—27. *Numa quo devenit et Ancus.* Compare Ode IV. vii. 15. *seqq.*

28—38. 28. *Si latus aut renes,* &c. The train of ideas is as follows: If thou art labouring under any acute disease, drive it off by using proper remedies: if thou art desirous of living happily, come, despise the allurements of pleasure, and follow the footsteps of virtue, for she alone can teach thee the true course which thou art to pursue. If, however, thou art of opinion, that virtue consists merely in words, not in actual practice, as a grove appears to thee to be merely a parcel of trees, and to derive no part of its venerable character from the worship of the gods celebrated within its precincts; well, then, prefer riches to virtue, use all thy speed in their acquisition, see that no one enter the harbour before thee, take care that no loss be incurred, let the round sum of a thousand talents be made up, and others at the back of that; in fine, take from sovereign money whatever she bestows, and shine with these before the eyes of men.—*Tentantur.* "Are attacked."—29. *Fugam morbi.* "Some remedy that may put the disorder to flight." —30. *Fortis omissis hoc age deliciis.* "Do thou, abandoning pleasures, attend strenuously to this;" *i. e.* the pursuit of virtue.—32. *Cave ne portus occupet alter.* "Take care that no one gain the harbour before thee."—33. *Ne Cibyratica, ne Bithyna negotia perdas.* "That thou lose not the profits of thy trade with Cibyra, with Bithynia;" *i. e.* by the cargoes being brought too late into the harbour, and after the favourable moment for realizing a profit on them was gone by.—*Cibyratica.* Cibyra was a flourishing commercial city, in the south-west angle of Phrygia, between Lycia and Caria.—*Bithyna.* As regards the commerce carried on between Bithynia and Italy, consult note on Ode I. xxxv. 7.—34. *Mille talenta rotundentur.* "Let the round sum of a thousand talents be made up"—*Altera.* Understand *mille talenta,* for a literal translation.—35. *Et quae pars quadret acervum.* "And the part that may render the heap fourfold; *i. e.* may complete the sum of four thousand talents.—36. *Scilicet.* "For."—*Fidem.* "Credit."

Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt,
Si posset centum scenae praebere rogatus,
Quî possum tot? ait; *tamen et quaeram, et quot habebo*
Mittam. Post paulo scribit, sibi millia quinque
Esse domi chlamydum; partem, vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt,
Et dominum fallunt, et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum

—37. *Regina Pecunia.* "Sovereign money."—38. *Ac bene nummatum decorat,* &c. "And Persuasion and Venus adorn the well-moneyed man;" *i. e.* the rich man easily finds flatterers, to style him an eloquent and persuasive speaker, a pleasing and agreeable companion, &c.

39—46. 39. *Mancipiis locuples eget aeris,* &c. The connexion in the train of ideas is as follows: Heap up riches; not such, however, as the king of the Cappadocians has, who possesses many slaves indeed, but is poor in money; but such as Lucullus is said to have had, who was so wealthy that he knew not the extent of his riches. For, being asked on one occasion, &c.—*Cappadocum rex.* The greater part of the Cappadocians were, from the despotic nature of their government, actual slaves; and the nation would seem to have been so completely wedded to servitude, that when the Romans offered them their liberty, they refused, and chose Ariobarzanes for their king. On the other hand, money was so scarce that they paid their tribute in mules and horses.—40. *Ne fueris hic tu.* "Be not thou like him;" *i. e.* do not want money as he does, but get plenty of it! The final syllable of *fueris* is lengthened by the arsis.—*Chlamydes.* The chlamys was a military cloak, generally of a purple colour.—*Lucullus.* The famous Roman commander against Mithridates and Tigranes. The story here told is no doubt a little exaggerated, yet it is well known that Lucullus lived with a magnificence almost surpassing belief. His immense riches were acquired in his eastern campaigns.—44. *Tolleret.* Referring to the person who made the request; either the individual that had charge of the scenic arrangements for the occasion, or else one of the ædiles.—45. *Exilis domus est.* "That house is but poorly furnished."—46. *Fallunt.* "Escape the notice of."—*Ergo si res sola potest facere,* &c. The idea intended to be conveyed is as follows: If then thou thinkest virtue a mere name, and if riches alone (*res sola*) can make and keep a man happy, make the acquisition of them thy first and last work.

49—50. 49. *Si fortunatum species et gratia praestat.* "If splendour and popularity make a man fortunate." *Species* has here a general reference to external splendour, external dignity, &c.—50. *Mercemur*

Qui fodicet latus, et cogat trans pondera dextram
Porrigere. Hic multum in Fabia valet, ille Velina;
Cui libet is fasces dabit, eripietque curule
Cui volet importunus ebur; Frater, Pater, adde;
Ut cuique est aetas, ita quemque facetus adopta.
 Si, bene qui coenat, bene vivit: lucet, eamus
Quo ducit gula; piscemur, venemur; ut olim
Gargilius, qui mane plagas, venabula, servos
Differtum transire forum populumque jubebat,

servum, qui dictet nomina, &c. "Come, let us purchase a slave to tell us the names of the citizens, to jog us every now and then on the left side, and make us stretch out our hand over all intervening obstacles." What *pondera* actually refers to here, remains a matter of mere conjecture. The general allusion in this passage is to the office of *nomenclator.* The Romans, when they stand candidate for any office, and wanted to ingratiate themselves with the people, went always accompanied by a slave, whose sole business it was to learn the name and conditions of the citizens, and secretly inform his master, that the latter might know how to salute them by their proper names.

52—55. 52. *Hic multum in Fabia valet,* &c. The slave now whispers into his master's ear: "This man has great influence in the Fabian tribe, that one in the Veline." With *Fabia* and *Velina* respectively understand *tribu.*—53. *Cui libet is fasces dabit,* &c. The allusion is now to a third person. By the term *fasces* is meant either the consulship or prætorship.—*Curule ebur.* "The curule chair." The allusion appears, from what precedes, to be to the ædileship, or office of curule ædile, although the *sella curulis* was common, in fact, to all the higher magistrates.—54. *Importunus.* "Indefatigable in his efforts."—*Frater, Pater, adde.* "Add the titles of Brother, Father." *Frater* and *Pater* are here taken, as the grammarians term it, materially. They stand for accusatives; but being supposed to be quoted, as it were, from the speech of another, when they are used as vocatives, they remain unaltered in form.—55. *Ut cuique est aetas,* &c. The direction here given is as follows: If the individual addressed be one of thy own age, or somewhat under, address him, in a familiar and friendly way, with the title of "Brother:" if, however, he be an older man than thyself, approach him respectfully, and salute him with the name of "Father."—*Facetus.* "Courteously."—*Adopta.* "Adopt him;" *i. e.* adopt him into thy family by this salutation, address him as a relation.

56—67. 56. *Lucet.* "'Tis light;" *i. e.* the day is now breaking.—57. *Gula.* "Our appetite." The idea intended to be conveyed by the whole clause is as follows: As soon as the day breaks let us attend to the calls of appetite.—*Piscemur, venemur.* Instead of merely saying, Let us procure the materials for the banquet, the poet employs the common expressions in the text, "Let us go a-fishing, let us go a-huunting," that he may bring in with more effect the mention of Gargilius.—58. *Gargilius.* Who the individual here alluded to was, is unknown. The

Unus ut e multis populo spectante referret
Emtum mulus aprum. Crudi tumidique lavemur,
Quid deceat, quid non, obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixei,
Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet; sine amore jocisque
Nil est jucundum: vivas in amore jocisque
Vive, vale; si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.

picture, however, which the poet draws of him is a pleasing one, and might very easily be made to apply to more modern times.—60. *Unus ut e multis*, &c. "To the intent that one mule out of many might bring back, in the sight of the same populace, a boar purchased with money. —61. *Crudi tumidique lavemur*. "Let us bathe with our food undigested, and a full-swoln stomach." Bathing so soon after a meal was decidedly injurious; but the epicures of the day resorted to this expedient, that they might hasten the natural digestion, and prepare themselves for another entertainment.—62. *Caerite cera digni*. "Deserving of being enrolled among the Cærites." The term *cera* has reference to the Roman mode of writing on tablets covered with wax, and hence the expression in the text, when more literally rendered, will mean, being enrolled in the same registers, or on the same tablets, that contain the names of the Cærites. According to the common account, the Cærites, or inhabitants of Cære, having received the Vestal virgins and tutelary gods of Rome when it was sacked by the Gauls, the Romans, out of gratitude, gave them the privileges of citizens, with the exception of the right of suffrage. What was to them, however, an honour, would prove to a Roman citizen an actual degradation; and therefore, when any one of the latter was guilty of any disgraceful or infamous conduct, and lost in consequence his right of suffrage by the decree of the censors, he was said to be enrolled among the Cærites. (*In tabulas Caeritum referri.*)—63. *Remigium vitiosum Ithacensis Ulixei*. Supply *sicuti*.—64. *Interdicta voluptas*. "Forbidden pleasure." Ulysses had warned his companions not to touch the cups of Circe if they wished to revisit their country. The advice proved fruitless.—65. *Mimnermus*. A poet of Colophon in Ionia, who flourished about 590 B. C. He composed elegiac strains, and is regarded as the first that applied the alternate hexameter and pentameter measures to such subjects.—67. *Istis*. Referring to the maxims which the poet has here laid down respecting the felicity that virtue alone can bestow.

EPISTOLA VII.

AD MAECENATEM.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis, recteque videre valentem,
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam; dum ficus prima calorque
Designatorem decorat lictoribus atris,

Epistle VII.—Horace, upon retiring into the country, had given his promise to Mæcenas that he would return in five days; but after continuing there the whole month of August, he writes this epistle to excuse his absence. He tells him that the care of his health had obliged him to remain in the country during the dog-days; and that, when winter comes on, the same care would render it necessary for him to go to Tarentum, but that he intended to be with him early in the spring. As Horace, however, was under the strongest ties to Mæcenas, and did not wish to be thought unmindful of what he owed him, he takes pains to show, that the present refusal did not proceed from want of gratitude, but from that sense of liberty which all mankind ought to have, and which no favour, however great, could countervail. He acknowledges his patron's liberality, and the agreeable manner he had of evincing it. He acknowledges, too, that he had been a close attendant upon him in his younger years, but assures him, at the same time, that if he was less assiduous now, it did not proceed from want of affection and friendship, but from these infirmities of age, which, as they were sensibly growing upon him, rendered it inconsistent with the care which his health demanded of him.

2—9. 2. *Sextilem totum mendax desideror.* "False to my word, I am expected by thee during the whole month of August." The Romans, at first, began their year at March, whence the sixth month was called *Sextilis*, even after January and February were added by Numa to the calendar of Romulus. It afterwards took the name of Augustus, *mensis Augustus*, as the month before it was called *mensis Julius* from Julius Cæsar.—*Atqui.* "And yet."—3. *Recteque videre valentem.* "And to see me enjoying sound health."—5. *Veniam.* "The indulgence." The poet alludes to the liberty of remaining in his villa, apart from his patron's presence.—*Dum ficus prima*, &c. An elegant and brief description of the season of autumn, when the fig first reaches its maturity, and the heat of the sun proves injurious to the human frame. The dog-days, and in general all the autumnal season, were sickly at Rome. At this time the poet chose to retire to his Sabine farm, and breathe the pure mountain atmosphere.—6. *Designatorem decorat lictoribus atris.* "Adorn the undertaker with all his gloomy train." By the *designator* is here meant the individual whose business it was to regulate the order of funerals, and assign to every person his

Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quod si bruma nives Albanis illinet agris,
Ad mare descendet vates tuus, et sibi parcet,
Contractusque leget: te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.
Non, quo more piris vesci Calaber jubet hospes,
Tu me fecisti locupletem.—*Vescere sodes.*—
Jam satis est.—At tu quantumvis tolle.—Benigne.—
Non invisa feres pueris munuscula parvis.—
Tam teneor dono, quam si dimittar onustus.—
Ut libet, haec porcis hodie comedenda relinquis.—
Prodigus et stultus donat, quae spernit et odit.

rank and place. He was one of the principal officers of the goddess Libitina, and resembled, in his general duties, the modern undertakers. When called to take charge of a funeral solemnity, the *designator* usually came attended by a troop of inferior officers, called by Seneca *libitinarii*, such as the *pollinctores, vespillones, ustores, sandapilarii*, &c. These attendants were all arrayed in black, and, beside their other duties, served to keep off the crowd like the lictors of the magistrates, with whom they are compared by the language of the text.—7. *Matercula.* "Tender mother."—8. *Officiosa sedulitas.* "An assiduous attendance on the great."—*Opella forensis.* "The petty operations of the bar." —9. *Testamenta resignat.* The autumnal season, when the greatest mortality prevailed, is here said, by the agency of assiduous attention on the great, and by the distracting business of the bar, to open wills, *i. e.* to kill; wills never being opened until the death of the testator.

10—13. 10. *Quod si.* Referring here to time. "When, however." —*Albanis;* equivalent to *Latinis.*—11. *Ad mare.* Lambinus thinks the reference is here to the *Sinus Tarentinus*, an opinion which derives support from verse 45, and also from Ode II. vi. 10.—*Sibi parcet.* "Be careful of himself;" *i. e.* will guard himself against whatever might prove injurious to health.—12. *Contractusque leget.* "And will amuse himself with reading in some snug little apartment." With *contractus* supply *in locum angustum.* There are other explanations, however, of this clause.—13. *Hirundine prima.* "With the first swallow;" *i. e.* in the very beginning of the spring. Swallows denote the spring, and to come back with the first swallow was to return *vere primo.*

14—28. 14. *Non, quo more piris vesci*, &c. The idea intended to be conveyed is this: Thou hast not gifted me with what thou thyself despisedst, as the Calabrian rustic gave away his pears, or as a foolish prodigal squanders upon others what he regards as contemptible and valueless; but thou hast bestowed such things upon thy poet as a good and wise man is always prepared to give to those whom he deems worthy of them.—16. *Benigne.* "I thank thee kindly." *Bene* and

Haec seges ingratos tulit, et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat, quid distent aera lupinis.
Dignum praestabo me etiam pro laude merentis.
Quod si me noles usquam discedere, reddes
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum, et

benigne were terms of politeness among the Romans, as καλῶς and ἐπαινῶ among the Greeks, when they refused any thing offered to them. —21. *Haec seges ingratos tulit*, &c. "This soil has produced, and ever will produce, ungrateful men ;" *i. e.* this liberality has had, and in all ages will have, ingratitude for its certain crop. A foolish and unmeaning prodigality deserves no better return ; for acknowledgment ought always to be in proportion to the benefit received, and what is given in this manner is not worthy the name of a benefit.—22. *Vir bonus et sapiens dignis ait esse paratus.* "A good and wise man says that he is ready for the deserving ;" *i. e.* professes himself ready to confer favours on those who deserve them. The allusion in *vir bonus et sapiens* is to Mæcenas. We have here an elegant imitation, in *paratus*, of the Greek construction, by which a nominative is joined with the infinitive whenever the reference is to the same person. Thus the expression in the text, if converted into Greek, would be, ὁ καλὸς κἀγαθὸς τοῖς ἀξίοις φησὶν εἶναι πρόθυμος. The common Latin structure requires *se paratum esse.*—23. *Nec tamen ignorat, quid distent aera lupinis.* "And yet is not ignorant how true money differs from lupines." The players upon the stage were accustomed to make use of lupines instead of real coin, (compare Muretus, *ad Plaut. Pœn.* III. ii. 20,) and so also boys at their games. Hence, when the poet states, that the good and wise man can distinguish well between true coin and that which players use upon the stage or boys at their games, he means to convey the idea, that such a man knows what he gives, that he can tell whether it be of value or otherwise, whether it be suitable or unsuitable to him on whom it is conferred.—24. *Dignum praestabo me etiam pro laude merentis.* "I, too, as the praise of my benefactor demands, will show myself worthy of the gifts that I have received ;" *i. e.* I will show myself worthy of what my generous patron has bestowed upon me, that he may enjoy the praise of having conferred his favours on a deserving object.—25. *Usquam discedere.* "To go anywhere from thee ;" *i. e.* to leave thy society and Rome.—26. *Forte latus.* "My former vigour." *Latus* and *latera* are frequently used in the Latin writers to indicate strength of body, as both corporeal vigour and decay show themselves most clearly in that part of the human frame.—26. *Nigros angusta fronte capillos.* "The black locks that once shaded my narrow forehead." As regards the estimation in which low foreheads were held among the Greeks and Romans as a mark of beauty, consult note on Ode I. xxxiii. 5. In the present case, the reference would seem to be to the hair's being worn so low down as almost to cover the forehead.—27. *Dulce loqui.* "My former powers of pleasing converse."—*Ridere decorum* "The becoming

Inter vina fugam Cinarae moerere protervae.
 Forte per angustam tenuis nitedula rimam
Repserat in cumeram frumenti, pastaque rursus
Ire foras pleno tendebat corpore frustra.
Cui mustela procul, Si vis, ait, effugere istinc,
Macra cavum repetes arctum, quem macra subisti.
Hac ego si compellor imagine, cuncta resigno.
Nec somnum plebis laudo, satur altilium, nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti; Rexque Paterque

laugh that once was mine."—28. *Fugam Cinarae protervae.* Horace, elsewhere, (Ode IV. i. 3) tells us, that he was a young man when he surrendered his heart to the charms of Cinara.

29—34. 29. *Forte per angustam*, &c. The construction in the train of ideas is as follows: I am not one, Mæcenas, that wishes merely to feed and fatten in thy abode; I have not crept into thy dwelling as the field-mouse did into the basket of corn; for if I am indeed like the field-mouse in the fable, and if my only object in coming nigh thee has had reference to self, then am I willing to surrender all the favours that thy kindness has bestowed upon me.—*Tenuis nitedula.* "A lean field-mouse."—30. *Cumeram frumenti.* "A basket of corn."—31. *Pleno corpore.* "Being grown fat."—34. *Hac ego si compellor imagine*, &c. "If I be addressed by this similitude, I am ready to resign all that thy favour has bestowed;" *i. e.* if this fable of the field-mouse be applicable to me, if I have crept into thy friendship merely to enjoy thy munificent kindness and benefit myself, &c.—*Resigno.* Consult note on Ode III. xxix. 54.

35—37. 35. *Nec somnum plebis laudo*, &c. "Neither do I, sated with delicacies, applaud the slumbers of the poor, nor am I willing to exchange my present repose, and the perfect freedom that accompanies it, for all the riches of the Arabians." The poet means to convey the idea, that he is not one of those who first surfeit themselves, and then extol the frugal tables and the easy slumbers of the poor, but that he has always loved a life of repose and freedom, and will always prefer such a one to the splendours of the highest affluence. Hence the same idea is involved in this sentence as in the passages which immediately precede, namely, that the poet has never sought the friendship of his patron merely for the sake of indulging in a life of luxury.—*Altilium.* The epithet *altilis*, in its general import, denotes any thing fattened for human food; when taken in a special sense, however, as in the present instance, it refers to birds, particularly those of the rarer kind, reared for this purpose in an aviary.—37. *Saepe verecundum laudasti; Rexque Paterque*, &c. "Thou hast often commended my moderation: when present thou hast heard thyself saluted by me as King and Father; nor have I been more sparing in thy praise when thou wert absent, by a single word." For a literal translation, understand *audisti* with *nec verbo parcius absens*; and, as regards the peculiar mean-

Audisti coram; nec verbo parcius absens.
Inspice, si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixei:
Non est aptus equis Ithace locus; ut neque planis
Porrectus spatiis, neque multae prodigus herbae:
Atride, magis apta tibi tua dona relinquam.
Parvum parva decent. Mihi jam non regia Roma,
Sed vacuum Tibur placet, aut imbelle Tarentum.
Strenuus et fortis, causisque Philippus agendis

ing in which the verb is here employed, ("thou hast heard thyself called;" *i. e.* thou hast been called or saluted,) consult note on Sat. II. vii. 101, and II. vi. 20. Horace is not afraid to call Mæcenas himself as a witness of his disinterestedness and gratitude. Thou hast often, says he, commended me for a moderation which could alone set bounds to thy liberality. Thou knowest that I ever spoke of thee in the language of tenderness and respect, as my friend and benefactor.—*Verecundum.* It will be perceived from the foregoing note, that we have, with Lambinus, referred this term to the moderation of the poet amid the favours of his patron. Most commentators, however, make it allude merely to his modesty of deportment.—*Rexque Paterque.* The first of these appellations refers to the liberality, the second to the kind and friendly feelings, of Mæcenas toward the bard.

39—45. 39. *Inspice, si possum donata reponere laetus.* "See whether I can cheerfully restore what thou hast given me." The connexion in the train of ideas is as follows: I said just now, that if the fable of the field-mouse were applicable to my own case, I was perfectly willing to resign all the favours which thy kindness had conferred upon me. Try me then, my patron, and see whether I am sincere in what I have said. —40. *Haud male Telemachus,* &c. "Well did Telemachus answer, the offspring of the patient Ulysses." This answer of Telemachus is taken from the fourth book of the Odyssey, and was made to Menelaus, who urged him to accept a present of horses. The application is obvious: Tibur, or Tarentum, was our poet's Ithaca, where Mæcenas's gifts could be of no more use to him than the present of Menelaus to Telemachus. —41. *Non est aptus Ithace locus,* &c. Horace has here expressed Hom. *Od.* 4. 601. *seqq.*—*Ut neque planis porrectus spatiis,* &c. "As it is neither extended in plains nor abounds with much grass."—45. *Vacuum Tibur.* "The calm retreat of Tibur." The epithet *vacuum* is here equivalent in some respect to *otiosum* and designates Tibur as a place of calm retreat for the poet, and of literary leisure.—*Imbelle Tarentum.* "The peaceful Tarentum."

48—48. 46. *Strenuus et fortis.* "Active and brave." The allusion in the text is to Lucius Marcius Philippus, of whom Cicero makes frequent mention. He was equally distinguished for eloquence and courage, which raised him to the censorship and consulship. The little tale here introduced is the longest, but not the least agreeable, of the three with which Horace has enlivened his letter. It is told with that natural

Clarus, ab officiis octavam circiter horam
Dum redit, atque Foro nimium distare Carinas
Jam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra,
Cultello proprios purgantem leniter ungues.
Demetri, (puer hic non laeve jussa Philippi
Accipiebat,) *abi, quaere et refer, unde domo; quis;*
Cujus fortunae; quo sit patre quove patrono.
It, redit, enarrat: Vulteium, nomine Menam,
Praeconem, tenui censu, sine crimine natum;

ease and vivacity, which only can make this kind of stories pleasing. The object of the poet is to show how foolishly those persons act who abandon a situation in life which suits them, and to which they have been long accustomed, for one of a higher character and altogether foreign to their habits.—47. *Ab officiis.* "From the duties of his profession."—*Octavam circiter horam.* "About the eighth hour;" *i. e.* about two o'clock. The first hour of the day, among the Romans, commenced at six o'clock. The courts opened at nine o'clock.—48. *Carinas.* By "the Carinæ" is meant a quarter of the city so called, as Nardini not improbably supposes, from its being placed in a hollow between the Cœlian, Esquiline, and Palatine hills. The greater part of it was situate in the fourth region. From the epithet of *lautæ*, which Virgil applies to it, we may infer, that the houses which stood in this quarter of ancient Rome were distinguished by an air of superior elegance and grandeur. From the same passage of Virgil it appears that the Carinæ did not stand very far from the Forum. To Philip, however, who was now advanced in years, the distance appeared too great.

50—58. 50. *Adrasum.* "Close shaved."—*Vacua tonsoris in umbra.* "In a barber's shop, that resort of idlers." *Vacua* is here equivalent to *otiosa.* With regard to the term *umbra*, it may be remarked, that though rendered by the word "shop," in order to suit modern ideas, it properly denotes a shed or awning open to the street.—51. *Cultello proprios purgantem leniter ungues.* "Paring his own nails with a careless air." *Proprios* here denotes his doing for himself what was commonly done by the barber.—52. *Non laeve jussa Philippi accipiebat.* "Was very smart at taking Philip's commands."—53. *Quaere et refer.* Philip's object in sending his slave on this errand was as follows: Returning home from the fatiguing avocations of the bar, and complaining of the distance to his own abode, which, though short in itself, the growing infirmities of age caused to appear long to him, Philip espies, on a sudden, a person seated at his ease in a barber's shop, and paring his nails with an air of the utmost composure. Touched with a feeling somewhat like envy, on beholding a man so much happier to all appearance than himself, he sends his slave to ascertain who the individual was, and to learn all about him.—*Unde domo.* "Of what country."—56. *Tenui censu.* "Of small fortune."—*Sine crimine natum.* "Born without a

Et properare loco et cessare, et quaerere et uti,
Gaudentem parvisque sodalibus, et lare certo.
Et ludis, et post decisa negotia Campo.
Scitari libet ex ipso quaecunque refers, dic
Ad coenam veniat. Non sane credere Mena;
Mirari secum tacitus. Quid multa? *Benigne,*
Respondet.—*Neget ille mihi?—Negat improbus, et te*
Negligit aut horret.—Vulteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat, et salvere jubet prior. Ille Philippo

stain;" *i. e.* of respectable parents.—57. *Et properare loco et cessare,* &c. "That he was wont, as occasion required, to ply his business with activity and take his ease, to gain a little and spend it." *Loco* is here equivalent to *tempore opportuno.*—58. *Gaudentem parvis sodalibus, et lare certo,* &c. "Delighting in a few companions of humble life, and in a house of his own, and also in the public shows, and, when the business of the day was over, in a walk through the Campus Martius."

60—65. 60. *Scitari libet ex ipso,* &c. "I would know from the man himself all that thou reportest."—62. *Benigne.* "I thank thy master kindly." Menas expresses his thanks for the honour of the invitation, but at the same time declines accepting it.—63. *Improbus.* "The rascal."—*Et te negligit aut horret.* "And either slights, or is afraid of, thee." *Horrere* and *horror* are properly meant of that awe and respect which we feel when approaching any thing sacred; and as the vulgar are apt to look upon great men as somewhat above the ordinary rank of mortals, the same words have been used to express the respect they feel when admitted to their presence, as well as the dread they have of coming into it.—64. *Vulteium mane Philippus,* &c. "Next morning Philip comes upon Vulteius, as he was selling old second-hand trumpery to the poorer sort of people, and salutes him first." The verb *occupare*, as here employed, means to surprise, to come upon another before he is aware of our approach.—65. *Tunicato popello.* This expression literally refers to the poorer part of the citizens as clad merely *in tunics*, their poverty preventing them from purchasing a toga in which to appear abroad. Foreigners at Rome seem also to have had the same dress, whence *homo tunicatus* is put for a Carthaginian, Plaut. *Pœnul.* v. iii. 2.—*Scruta.* By this term is meant any kind of old second-hand furniture, movables, clothes, &c. and they who vended them were called *scrutarii.* Menas was spoken of in a preceding line (56th) as a *præco*, or crier; and among the duties of this class of persons was that of attending at auctions, and calling out the price bidden for the articles put up. This would allow Menas many opportunities of making bargains for himself, and, when not otherwise employed, of becoming a *scrutarius.*

66—72. 66. *Ille Philippo excusare laborem,* &c. "He began to plead to Philip his laborious vocation and the fetters of hire, as an excuse for not having waited upon him that morning; in fine, for not having seen him first." The expression *mercenaria vincla* refers to his

Excusare laborem et mercenaria vincla,
Quod non mane domum venisset; denique, quod non
Providisset eum.—*Sic ignovisse putato*
Me tibi, si coenas hodie mecum.—Ut libet.—Ergo
Post nonam venies; nunc i, rem strenuus auge.
Ut ventum ad coenam est, dicenda tacenda locutus,
Tandem dormitum dimittitur. Hic, ubi saepe
Occultum visus decurrere piscis ad hamum,
Mane cliens et jam certus conviva, jubetur
Rura suburbana indictis comes ire Latinis.
Impositus mannis arvum coelumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et sibi dum requiem, dum risus undique quaerit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet, uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra
Quam satis est morer, ex nitido fit rusticus, atque

employment as *præco*, and his labouring in it for regular hire.—68. *Quod non mane domum venisset.* Clients and others waited upon distinguished men early in the morning, for the purpose of paying their respects. Menas apologizes for not having called upon Philip at this time, both to salute him and excuse himself for not having accepted his invitation.—69. *Sic.* "On this condition."—70. *Ut libet.* A form of assenting.—71. *Post nonam.* "After the ninth hour;" or, to adopt our own phraseology, "after three o'clock."—72. *Dicenda tacenda.* "Whatever came into his head;" literally, things to be mentioned, and things about which silence should have been kept. The poet evidently intends this as an allusion to the effects of Philip's good old wine upon his new guest.

73—98. 73. *Hic, ubi saepe occultum,* &c. "He, when he had often been seen to repair, like a fish to the concealed hook, in the morning, a client, and now a constant guest, is desired, on the proclaiming of the Latin holidays, to accompany Philip to his country-seat near the city." —75. *Mane cliens.* Compare note on verse 68.—76. *Indictis.* Understand *a consule.* The *Feriæ Latinæ*, or Latin holidays, were first appointed by Tarquin for one day, but after the expulsion of the kings they were continued for two, then for three, and at last for four days. They were kept with great solemnity on the Alban mountain. The epithet *indictæ* marks them as movable, and appointed at the pleasure of the consul, a circumstance which places them in direct opposition to the *Statæ Feriæ*, or fixed festivals of the Romans. Philip could go into the country during these holidays, as the courts were then shut.—79. *Et sibi dum requiem,* &c. "And while he seeks diversion for himself, while he endeavours to draw amusement from every thing."—80. *Mutua*

Sulcos et vineta crepat mera, praeparat ulmos,
Immoritur studiis, et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,
Spem mentita seges, bos est enectus arando:
Offensus damnis, media de nocte caballum
Arripit, iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus,
Durus, ait, *Vultei, nimis attentusque videris*
Esse mihi.—Pol, me miserum, patrone, vocares,
Si velles, inquit, *verum mihi ponere nomen.*
Quod te per Genium dextramque deosque Penates
Obsecro et obtestor, vitae me redde priori.
Qui semel adspexit, quantum dimissa petitis
Praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

EPISTOLA VIII.

AD CELSUM ALBINOVANUM.

Celso gaudere et bene rem gerere Albinovano,
Musa rogata refer, comiti scribaeque Neronis.

septem promittit. "Promises to lend him seven thousand more."—83. *Ex nitido.* "From a spruce cit."—*Atque sulcos et vineta crepat mera.* "And talks of nothing but furrows and vineyards." *Mera* is here literally, "solely," "only," being the neuter of the adjective used adverbially.—84. *Praeparat ulmos.* "Prepares his elms," *i. e.* for the vines to grow around.—85. *Immoritur studiis*, &c. "He almost kills himself with eager application to his labours, and grows old before his time through a desire of possessing more;" *i. e.* of increasing his wealth.—87. *Spem mentita seges.* "His harvest deceived his hopes."—89. *Iratus.* Angry with himself for having ever left his former peaceful and happy life.—90. *Scabrum.* "Rough." After Menas had turned farmer, he ceased to be *nitidus*, and neglected his person.—21. *Durus nimis attentusque.* "Too laborious and earnest."—92. *Pol.* "Faith."—93 *Ponere.* Used for *imponere*, i. e. *dare*.—96. *Qui semel adspexit*, &c. "Let him who has once perceived how much better the things he has discarded are than those for which he has sought, return in time," &c.—98. *Suo modulo ac pede.* "By his own last and foot;" *i. e.* by the measure of his own foot, by his own proper standard.

Epistle VIII.—Horace gives us in this epistle a picture of himself, as made up of contradictions and chagrin, miserable without any apparent cause, and dissatisfied he could not tell why; in fine, a complete

Si quaeret quid agam, dic, multa et pulchra minantem,
Vivere nec recte nec suaviter; haud quia grando
Contuderit vites, oleamve momorderit aestus,
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere, quod levet aegrum;
Fidis offendar medicis, irascar amicis,

hypochondriac. If the poet really intended this for his own portrait, it must be confessed to be very unlike the joyous carelessness of his life in general. In almost perfect health, possessed of an easy fortune, and supported by a good understanding, he makes himself wretched with causeless disquietudes, and an unaccountable waywardness of temper. May we not suppose that the Epicurean principles of Horace forbid any such application to himself, and that he merely assumes these infirmities, that he may with more politeness reproach Albinovanus, who was actually subject to them? Such at least is the opinion of Torrentius and others of the commentators.

1—10. 1. *Celso gaudere et bene rem gerere Albinovano*, &c. The order of construction is as follows: *Musa, rogata, refer Celso Albinovano, comiti scribaeque Neronis, gaudere et gerere rem bene.—Gaudere et bene rem gerere refer.* "Bear joy and prosperity;" *i. e.* give joy and wish success. In place of using the common Latin form of salutation, *Salutem*, Horace here imitates the Greek mode of expression, *χαίρειν καὶ εὖ πράττειν*.—2. *Comiti scribaeque Neronis.* Celsus Albinovanus has already been mentioned as forming part of the retinue of Tiberius, (Epist. I. iii. 15,) who was at that time occupied with the affairs of Armenia.—3. *Dic, multa et pulchra minantem*, &c. "Tell him, that, though promising many fine things, I live neither well nor agreeably." The distinction here made is one, observes Francis, of pure Epicurean morality. *Recte vivere* is to live according to the rules of virtue; and *vivere suaviter* to have no other guidance for our actions but pleasure and our passions. As regards the force of *minantem*, in this same passage, consult note on Sat. II. iii. 9.—4. *Haud quia grando*, &c. "Not because the hail has bruised my vines, or the heat blasted the olive," &c.; *i. e.* my disquiet arises not from the cares of wealth; it is not produced by the feelings that break the repose of the rich, when their vineyards have been lashed by the hail, or their olive-grounds have suffered from the immoderate heats, &c.—5. *Momorderit.* The verb *mordeo* (here equivalent to *uro*) is applied by the Latin writers to denote the effects as well of cold as of heat.—6. *Longinquis in agris.* Consult note on Epode i. 27.—7. *Minus validus.* "Less sound." The poet describes himself (if indeed he refers to his own case) as labouring under that peculiar malady which is now termed hypochondria, and which has its seat far more in the mind than in any part of the body. The picture that he draws admirably delineates the condition of one who is suffering under the morbid influence of hypochondriac feelings.—9. *Fidis offendar medicis.* "Because I am displeased with my faithful physicians." With *irascar*, *sequar*, *fugiam*, and *amem*, respectively,

Cur me funesto properent arcere veterno;
Quae nocuere sequar, fugiam quae profore credam,
Romae Tibur amem, ventosus Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat Juveni, percontare, utque cohorti.
Si dicet, Recte: primum gaudere, subinde
Praeceptum auriculis hoc instillare memento:
Ut tu fortunam, sic nos te, Celse, feremus.

EPISTOLA IX.

AD CLAUDIUM NERONEM.

Septimius, Claudi, nimirum intelligit unus,
Quanti me facias. Nam quum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,

quia must be supplied in translating.—10. *Cur me funesto properent arcere veterno.* "For being eager to rouse me from this fatal lethargy." *Cur* is here equivalent to *ideo, quod.*

12—17. 12. *Ventosus.* "Changeable as the wind." Compare Epist. I. ix. 37. "*Plebs ventosa.*"—13. *Quo pacto rem gerat et se.* "How he manages his official duties, and himself;" *i. e.* how he is coming on in his office of secretary, and what he is doing with himself. —14. *Juveni.* "The young prince;" alluding to Tiberius, who was then about twenty-two years of age.—*Cohorti.* Consult note on Epist. I. iii. 6.—17. *Ut tu fortunam,* &c. "As thou, Celsus, bearest thy fortune, so will we bear ourselves unto thee;" *i. e.* if, amid thy present good fortune, and the favour of thy prince, thou still continuest to remember and love thy former friend, so will he in turn love thee.

Epistle IX.—A letter of introduction to Tiberius Claudius Nero, given by the poet to his friend Titius Septimius. Horace seems to have been very sensible of the care and nicety that were requisite on such occasions, especially in addressing the great, and he has left the epistle now before us as an undoubted proof of this. He stood high in favour with Tiberius, and the regard Augustus had for him gave him a farther privilege. Moreover, Septimius was one of his dearest friends, a man of birth and known merit: yet with what modesty, diffidence, and seeming reluctance, does the poet recommend him to the notice of the prince. The epistle appears to have been written a short time previous to the departure of Tiberius for the eastern provinces.

1—6. 1. *Septimius, Claudi, nimirum intelligit unus,* &c. "O Claudius, Septimius alone knows forsooth how highly thou esteemest me." The poet modestly seeks to excuse his own boldness in addressing an epistle like the present to the young Tiberius, on the ground that his friend Septimius weuld have it that he stood high in favour with the

Dignum mente domoque legentis honesta Neronis,
Munere quum fungi propioris censet amici,
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem:
Sed timui, mea ne finxisse minora putarer;
Dissimulator opis propriae, mihi commodus uni.
Sic ego, majoris fugiens opprobria culpae,
Frontis ad urbanae descendi praemia. Quod si
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

prince, whereas he himself knew no such thing.—3. *Scilicet ut tibi se laudare*, &c. "To undertake namely to recommend and introduce him to you."—4. *Dignum mente domoque*, &c. "As one worthy the esteem and confidence of Nero, who always selects deserving objects;" *i.e.* one whose habits of thinking and acting are in unison with those of the individual addressed, and who is worthy of being numbered among his intimate friends, and becoming a member of his household. This verse does equal honour both to Tiberius and Septimius, since it shows the one a discerning prince, and the other a deserving man. We are not to consider these as words of mere compliment on the part of the poet. Tiberius, in his early days, was indeed the person he is here represented to be, a good judge of merit, and ready to reward it.—5. *Munere fungi propioris amici*. "That I fill the station of an intimate friend."—6. *Quid possim videt*, &c. "He sees and knows what I can effect with thee better than I do myself;" *i.e.* he sees and knows the extent of my influence with thee, &c. This explains the *nimirum intelligit unus* of the first line.

8—13. 8. *Sed timui, mea ne*, &c. "But I was afraid lest I might be thought to have pretended that my interest with thee was less than it really is; to be a dissembler of my own strength, inclined to benefit myself alone."—10. *Majoris culpae*. The *major culpa* here alluded to is the unwillingness to serve a friend.—11. *Frontis ad urbanae descendi praemia*. "I have descended into the arena to contend for the rewards of town-bred assurance;" *i.e.* I have resolved at last to put in for a share of those rewards which a little city assurance is pretty certain of obtaining. The *frons urbana* is sportively but truly applied to that open and unshrinking assurance so generally found in the population of cities. —13. *Scribe tui gregis hunc*. "Enrol this person among thy retinue." *Grex* is here taken, in a good sense, to denote a society of friends and followers.

EPISTOLA X.

AD FUSCUM ARISTIUM.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli,
Fraternis animis, quidquid negat alter, et alter;
Annuimus pariter vetuli notique columbi.
Tu nidum servas, ego laudo ruris amoeni
Rivos, et musco circumlita saxa, nemusque.
Quid quaeris? vivo et regno, simul ista reliqui,
Quae vos ad coelum fertis rumore secundo;
Utque sacerdotis fugitivus, liba recuso;

Epistle X.—The poet loved to retire into the country, and indulge, amid rural scenes, in reading, and in wooing his muse. Fuscus, on the other hand, gave the preference to a city life, though in every thing else his views and feelings were in unison with those of his friend. In the present epistle, therefore, Horace states to his old companion the grounds of his choice; and paints, in masterly colours, the innocent pleasures, the simplicity, and the calm repose of a country life.

1—10. 1. *Urbis amatorem.* Beautifully opposed to *ruris amatores* in the following line.—*Fuscum salvere jubemus.* "Bid Fuscus hail." Fuscus Aristius, who is here addressed, was a distinguished grammarian and rhetorician of the day, a man of probity, but too much influenced by the desire of accumulating riches, the common vice of the times, and preferring therefore a city life to the repose of the country. He is the same individual to whom the 22d Ode of the first book is addressed.—3. *Paene gemelli.* "Almost twins." Compare Serm. I. iii. 44.—4. *Et alter.* Supply *negat.*—5. *Annuimus pariter vetuli notique columbi.* "We nod assent to each other, like old and constant doves." Supply *veluti*, or *sicuti*, and compare the explanatory remark of Döring: "*Si alter ait, alter quoque ait, alter alteri in omni re pari modo annuit.*"—*Noti;* alluding literally to long acquaintance, and to constancy of attachment resulting therefrom.—6. *Nidum.* The comparison is still kept up, and the city, to which Fuscus clings, and in which all his desires appear to centre, is beautifully styled the nest, which he is said to keep, while the poet roams abroad.—7. *Musco circumlita saxa.* "The moss-grown rocks."—8. *Quid quaeris?* "In a word;" literally, "what wouldst thou have me say?" This was a form of expression used when they wanted, in few words, to give a reason for, or an explanation of, any thing, and answers somewhat to our phrase, "What can I say more?"—9. *Rumore secundo.* "With favouring acclaim."—10. *Utque sacerdotis fugitivus,* &c. "And, like a priest's runaway slave, I reject the sweet wafers: I want plain bread, which is more agreeable to me now than honeyed cheese-cakes." By *liba* are meant a kind of consecrated

Pane egeo jam mellitis potiore placentis.
Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est arĕa primum,
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes? ubi gratior aura
Leniat et rabiem Canis, et momenta Leonis,
Quum semel accepit solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum,

cake or wafer, made of flour, honey, and oil, which were offered up, during the performance of sacred rites, to Bacchus, (Ovid. *Fast.* iii. 735.) Ceres, Pan, and other deities. They became the perquisite of the priests, and their number was so great that the latter gave them as an article of food to their slaves. The *placenta* were cheese-cakes, composed of fine wheat-flour, cheese, honey, &c. Compare Cato, *R. R.* 76.—The idea intended to be conveyed by this passage is this: As the priest's slave, who is tired of living on the delicacies offered to his master's god, runs away from his service that he may get a little common bread, so the poet would retreat from the false taste and the cloying pleasures of the city, to the simple and natural enjoyments of the country.

12—17. 12. *Vivere naturae si convenienter oportet*, &c. "If we ought to live conformably to nature, and if a spot of ground is to be sought after, in the first place, for a dwelling to be erected upon it;" *i. e.* if we would lead an easy life, and one agreeable to nature, and if, for this end, we make it first our care to find out some fit place whereon to build us a house.—The poet begins here the first part of his epistle, and assigns, as the first reason for his preferring the country to the city, that we can live there more conformably to the laws of nature, and with greater ease provide whatever she demands, or disengage ourselves from the desire of what she does not really want.—14. *Potiorem rure beato.* "Preferable to the blissful country."—15. *Est ubi plus tepeant hiemes?* "Is there a spot where the winters are milder?"—16. *Rabiem Canis.* Consult note on Ode I. xvii. 17.—*Momenta Leonis.* "The season of the Lion;" alluding to the period when the sun is in the sign of Leo (part of July and August,) and to the heat which marks that portion of the year. —17. *Solem acutum.* "The scorching sun."

18—25. 18. *Divellat.* "Interrupts."—19. *Deterius Libycis olet*, &c. "Is the grass inferior in smell or beauty to the tesselated pavements of Numidian marble?" By *Libyci lapilli* are here literally meant, small square pieces of Numidian marble forming tesselated or mosaic pavements. The idea intended to be conveyed by the question of the bard is strikingly beautiful: Can the splendid pavement, with all its varied hues, compare for a moment with the verdant turf, or the enamel of the fields? Does it send forth, like the wild-flower, a sweet perfume on the air?—20. *In vicis tendit rumpere plumbum.* "Strive to burst the lead in the streets;" *i. e.* the leaden pipes that convey it through the

Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas,
Laudaturque domus, longos quae prospicit agros.
Naturam expelles furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix.
Non, qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,

streets of the city. Water was brought to Rome both in aqueducts and leaden pipes. The latter, however, were principally employed in distributing it throughout the city, after it had been conveyed thither by the former; for, in truth, no pipe could have supported the weight of water brought to the city in the aqueducts.—21. *Quam quae per pronum*, &c. "Than that which runs murmuring along its sloping channel."—22. *Nempe inter varias*, &c. The connexion in the train of ideas is as follows: They who dwell in cities endeavour, it is true, to procure for themselves, by means of art, the beauty and the enjoyment of rural scenes. "For example, a wood is reared amid columns of variegated marble, and that abode is praised which commands a prospect of distant fields;" yet nature, though men strive to expel her by violence, will as often return, and will insensibly triumph over all their unreasonable disgusts. As regards the expression *inter varias nutritur silva columnas*, consult note on Ode III. x. 5.—24. *Naturam expelles furca.* By *natura* is here meant, that relish for the pleasures of a rural life which has been implanted by nature in the breast of all, though weakened in many by the force of habit or education. This natural feeling, says the poet, can never entirely be eradicated, but must eventually triumph over every obstacle. The expression *expelles furca* is metaphorical, and refers to the driving away by violence. It appears to be a mode of speaking derived from the manner of rustics, who arm and defend themselves with forks, or remove, by means of the same instrument, whatever opposes them.—25. *Mala fastidia*; alluding to those unreasonable disgusts which keep away the rich and luxurious from the calm and simple enjoyments of a country life.

26—27. 26. *Non, qui Sidonio*, &c. Horace compares the taste of nature to the true purple, and that of the passions to an adulterated and counterfeit purple. The man, he observes, who cannot distinguish between what is true and what is false, will as surely injure himself, as the merchant who knows not the difference between the genuine purple and that which is the reverse.—*Sidonio.* Sidon was a famous commercial city, the capital of Phœnicia, about twenty-four miles north of Tyre, which was one of its colonies.—*Contendere callidus.* "Skilfully to compare." People who compare pieces of stuff together, *stretch them* out near each other, the better to discern the difference.—27. *Aquinatem potantia vellera fucum.* "The fleeces that drink the dye of Aquinum." According to the scholiast, a purple was manufactured at Aquinum in imitation of the Phœnician. Aquinum was a city of the Volsci, in new Latium, situate a little beyond the place where the Latin Way crossed the rivers Liris and Melfis.—*Fucum.* Consult note on Ode III. v. 28.

Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae,
Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna; licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo
Imploravit opes hominis, frenumque recepit.
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic, qui pauperiem veritus potiore metallis
Libertate caret, dominum vehet improbus, atque
Serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,

30—38. 30. *Quem res plus nimio*, &c. The idea intended to be conveyed is this: They who bound their desires by the wants of nature (and such is usually the temper of a country life) are independent of Fortune's favours and resentments, her anger and inconstancy.—31. *Si quid mirabere, pones invitus.* "If thou shalt admire any thing greatly, thou wilt be unwilling to resign it."—32. *Licet sub paupere tecto*, &c. "One may live more happily beneath an humble roof, than the powerful and the friends of the powerful."—33. *Reges* is here equivalent to *potentiores* or *ditiores*.—24. *Cervus equum*, &c. The fable here told is imitated from Stesichorus, who repeated it to the inhabitants of Himera, in Sicily, when the latter were about to assign a body-guard to Phalaris, tyrant of Agrigentum, whom they had called to their aid, and made commander of their forces. Stesichorus, as Aristotle informs us, (*Rhet.* ii. 39,) undertook by this apologue to show the Himereans of what folly they would be guilty, if they thus delivered themselves up into the hands of a powerful individual.—*Communibus herbis.* "From their common pasture."—35. *Minor.* "Worsted." Proving inferior.—37. *Victor violens.* "A proud victor."—38. *Depulit*; equivalent to *depellere potuit*.

39—50. 39. *Sic, qui pauperiem veritus*, &c. "In like manner, he who, from a dread of narrow circumstances, parts with his liberty, more precious than any metals, shall shamefully bear a master, and be for ever a slave, because he shall not know how to be contented with a little;" *i. e* he who, not content with a little, regards the precious boon of freedom as of inferior moment when compared with the acquisition of riches, shall become the slave of wealth, and live in eternal bondage. —*Metallis.* Used contemptuously for *divitiis*.—42. *Cui non conveniet sua res*, &c. The idea intended to be conveyed is simply this: When a man's fortune does not suit his condition, it will be like a shoe, which is apt to cause us to trip if too large, and which pinches when too small.

Si pede major erit, subvertet; si minor, uret.
Laetus sorte tua vives sapienter, Aristi;
Nec me dimittes incastigatum, ubi plura
Cogere, quam satis est, ac non cessare videbor.
Imperat, haud servit, collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
Haec tibi dictabam post fanum putre Vacunae,
Excepto quod non simul esses, cetera laetus.

EPISTOLA XI

AD BULLATIUM.

Quid tibi visa Chios, Bullati, notaque Lesbos?
Quid concinna Samos? quid Croesi regia Sardis?

—*Olim.* "Oftentimes."—45. *Nec me dimittes incastigatum*, &c. The poet makes use of this corrective to soften the advice which he has given to his friend. He desires to be treated with the same frankness, whenever he shall appear enslaved by the same passions.—46. *Cogere;* equivalent to *congerere.*—47. *Imperat, haud servit*, &c. The sense evidently requires *haud*, not *aut*, as the common editions read. Money rules the avaricious man, as the rider rules the steed: it yields no obedience, but on the contrary chains him in continual bondage.—48. *Tortum digna sequi*, &c. "Though deserving rather to follow, than to lead, the twisted rope;" *i. e.* deserving rather to be held in subjection, than itself to subject others. The metaphor here employed is taken from beasts that are led with a cord.—49. *Dictabam.* "I dictated;" *i. e.* to my amanuensis. In writing letters, the Romans used the imperfect tense to denote what was going on at the time when they wrote, putting themselves, as it were, in the place of the person who received the letter, and using the tense which would be proper when it came to his hands.—*Post fanum putre Vacunae.* "Behind the mouldering fane of Vacuna." Vacuna was a Sabine goddess, analogous, according to some authorities, to the Roman Victoria, but if we follow Varro, the same with Minerva. The temple of the goddess, in the Sabine territory, not far from a grove likewise consecrated to her, would seem to have been in the vicinity of the poet's villa. Behind its mouldering remains, seated on the grassy turf, Horace dictated the present epistle.—50. *Excepto quod non simul esses*, &c. "In all other respects happy, except that thou wert not with me." With *excepto* supply *eo.*

Epistle XI.—The poet instructs his friend Bullatius, who was roaming abroad for the purpose of dispelling the cares which disturbed his repose, that happiness does not depend upon climate or place, but upon the state of our own minds.

1—3. 1. *Quid tibi visa Chios*, &c. "How does Chios appear to thee, Bullatius, and famed Lesbos? How, neat Samos?"—*Chios.*

Smyrna quid, et Colophon? majora minorave fama?
Cunctane prae Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una?
An Lebedum laudas odio maris atque viarum?
Scis, Lebedus quid sit; Gabiis desertior atque
Fidenis vicus: tamen illic vivere vellem,
Oblitusque meorum, obliviscendus et illis,

An island in the Ægean Sea, off the coast of Lydia, and one of the twelve states established by the Ionians, who emigrated to Asia from Attica and Achaia. It is now *Scio.*—*Lesbos.* An island of the Ægean, south of Tenedos. Its modern name is *Mitylin*, derived from Mitylene, the ancient capital. Lesbos was colonized by the Æolians in the first great emigration. The epithet *nota*, which is here given it, applies not so much to the excellent wines produced there, as to the distinguished persons who were natives of the island, and among whom may be mentioned Sappho, Alcæus, Theophrastus, &c. — 2. *Concinna Samos.* Samos lies south-east of Chios. It is about six hundred stadia in circumference, and full of mountains. This also was one of the twelve Ionian states of Asia. The epithet *concinna*, here bestowed on it, would seem to refer to the neatness and elegance of its buildings.—*Quid Croesi regia Sardis?* Sardis was the ancient capital of the Lydian king, and stood on the river Pactolus. It was afterwards the residence of the satrap of Lydia, and the head-quarters of the Persian monarchs when they visited Western Asia.—3. *Smyrna.* This city stood on the coast of Lydia, and was one of the old Æolian colonies; but the period of its splendour belongs to the Macedonian era. Antigonus and Lysimachus made it one of the most beautiful towns in Asia. The modern town *Ismur*, or Smyrna, is the chief trading-place of the Levant.—*Colophon.* A city of Ionia, north-west of Ephesus, famed for its excellent cavalry. —*Fama?* "Than fame represents them to be?"

4—11. 4. *Cunctane prae campo*, &c. "Are they all contemptible in comparison with the Campus Martius and the river Tibur?" *Sordeo* is here equivalent to *contemnor, vilis æstimo, nihili pendor*, &c.—5. *An venit in votum*, &c. "Or does one of the cities of Attalus become the object of thy wish?" literally, "enter into thy wish;" *i. e.* dost thou wish to dwell in one of the cities of Attalus? Among the flourishing cities ruled over in earlier days by Attalus, were Pergamus, the capital, Myndus, Apollonia, Tralles, Thyatira, &c.—6. *Lebedum.* Lebedus was a maritime city of Ionia, north-west of Colophon. It was at one time a large and flourishing city; but upon the removal of the greater part of its inhabitants to Ephesus by Lysimachus, it sank into insignificance, and, in the time of Horace, was deserted and in ruins.—7. *Gabiis.* There were two cities of the name of Gabii in Italy, one among the Sabines and the other in Latium. The latter was the more celebrated of the two, and is the place here referred to. Strabo makes it to have been on the Via Prænestina, and about a hundred stadia from Rome. The Itineraries reckon twelve miles from Rome to this city.—8. *Fidenis.* Fidenæ was a small town of the Sabines, about four or five miles from Rome, and is well known as a brave though unsuccessful antagonist of

Neptunum procul e terra spectare furentem.
Sed neque qui Capua Romam petit, imbre lutoque
Adspersus, volet in caupona vivere, nec qui
Frigus collegit, furnos et balnea laudat,
Ut fortunatam plene praestantia vitam.
Nec, si te validus jactaverit Auster in alto,
Idcirco navem trans Aegaeum mare vendas.
  Incolumi Rhodos et Mitylene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.

the latter city.—11. *Sed neque qui Capua*, &c. The idea intended to be conveyed, from this line to the close of the epistle, is as follows: But whatever city or region may have pleased thee, my friend, return now, I entreat thee, to Rome. For, as he who journeys to the latter place from Capua, does not feel inclined to pass the rest of his days in an inn by the way, because, when bespattered with rain and mire, he has been able to dry and cleanse himself there; and as he who, when labouring under the chill of a fever, has obtained relief from the stove and the warm-bath, does not therefore regard these as sufficient to complete the happiness of life; so do thou linger no more in the places which at present may delight thee, nor, if a tempest shall have tossed thee on the deep, sell in consequence thy vessel, and revisit not for the time to come thy native country and thy friends. Rhodes and the fair Mitylene are to him who visits them when in sound health precisely the same as other things, which, though good in themselves, prove, if not used at the proper period, injurious rather than beneficial. Return, therefore, and, far removed from them, praise foreign cities and countries from Rome. Enjoy the good things which fortune now auspiciously offers, in order that, wherever thou mayest be, thou mayest be able to say that thy life has been passed happily. For if the cares of the mind are removed, not by pleasing scenery, but by reason and reflection, they surely who run beyond the sea change climate only, not the mind. Yet such is human nature, we are borne afar in ships and chariots, to seek for that which lies at our very doors.

13—19. 13. *Frigus.* Consult note on Sat. I. i. 80.—14. *Ut fortunatam plene*, &c. "As completely furnishing the means of a happy life."—17. *Incolumi Rhodos et Mitylene*, &c. "Rhodes and fair Mitylene are, to a man in good health, the same as a great coat at the summer solstice, a pair of drawers alone in the snowy season." As regards Mitylene, compare note on verse 1, "*notaque Lesbos.*" The *paenula* was a kind of great coat or wrapper worn above the tunic, used chiefly on journeys and in the army. It was sometimes covered with a rough pile or hair for the sake of warmth, at other times made of skins, &c. By the *campestre* is properly meant a sort of linen covering, used by those who exercised naked in the Campus Martius, that nothing indecent might be seen. We have rendered the term "a pair of drawers," merely for the sake of making the general meaning more intelligible to

Dum licet, ac vultum servat Fortuna benignum,
Romae laudetur Samos et Chios et Rhodos absens.
Tu, quamcunque deus tibi fortunaverit horam,
Grata sume manu, neu dulcia differ in annum;
Ut, quocunque loco fueris, vixisse libenter
Te dicas. Nam si ratio et prudentia curas,
Non locus effusi late maris arbiter, aufert:
Coelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus.

EPISTOLA XII.

AD ICCIUM.

Fructibus Agrippae Siculis, quos colligis, Icci,
Si recte frueris, non est ut copia major

modern ears.—19. *Tiberis.* The allusion is to bathing.—*Sextili mense.* Consult note on Epist. I. vii. 2.

21—30. 21. *Romae laudetur Samos*, &c. "Let Samos and Chios, and Rhodes, far away, be praised by thee at Rome."—22. *Fortunaverit;* equivalent to *beaverit.*—24. *Libenter;* equivalent to *feliciter* or *jucunde.*—26. *Non locus effusi late maris arbiter.* "Not a place that commands a prospect of the wide-extended sea."—28. *Strenua nos exercet inertia.* "A laborious idleness occupies us." A pleasing oxymoron. The indolent often show themselves active in those very things which they ought to avoid. So here, all these pursuits of happiness are mere idleness, and turn to no account. We are at incredible pains in pursuit of happiness, and yet after all cannot find it; whereas, did we understand ourselves well, it is to be had at our very doors.—29. *Petimus bene vivere.* "We seek for a spot in which to live happily."—30. *Ulubris.* Ulubræ was a small town of Latium, and appears to have stood in a plain at no great distance from Velitrae. Its marshy situation is plainly alluded to by Cicero, (*Ep. ad. Fam.* vii. 18.) who calls the inhabitants *little frogs.* Juvenal also gives us but a wretched idea of the place. And yet even here, according to Horace, may happiness be found, if he who seeks for it possesses a calm and equal mind, one that is not the sport of ever-varying resolves, but is contented with its lot.

Epistle XII.—The poet advises Iccius, a querulous man, and not contented with his present wealth, to cast aside all desire of possessing more, and remain satisfied with what he has thus far accumulated. The epistle concludes with recommending Pompeius Grosphus, and with a short account of the most important news at Rome.—The individual here addressed is the same with the one to whom the twenty-

Ab Jove donari possit tibi. Tolle querelas;
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil
Divitiae poterunt regales addere majus.
Si forte in medio positorum abstemius herbis
Vivis et urtica, sic vives protinus, ut te

ninth ode of the first book is inscribed; and from that piece it would appear, that, in pursuit of his darling object, he had at one time taken up the profession of a soldier. Disappointed, however, in this expectation, he looked around for other means of accomplishing his views; and not in vain; for Agrippa appointed him superintendent of his estates in Sicily, a station occupied by him when this epistle was written. It should be further remarked, that the individual addressed had pretensions also to the character of a philosopher. In the ode just referred to, Horace describes him as a philosophical soldier, and here as a philosophical miser, but he becomes equally ridiculous in either character.

1—4. 1. *Fructibus Agrippae Siculis.* "The Sicilian produce of Agrippa;" *i. e.* the produce of Agrippa's Sicilian estates. After the defeat of Sextus Pompeius off the coast of Sicily, near Messana, and the subjection of the whole island which followed this event, Augustus, in return for so important a service, bestowed on Agrippa very extensive and valuable lands in Sicily. Iccius was agent or farmer over these.—2. *Non est ut.* "It is not possible that." An imitation of the Greek idiom οὐκ ἔστιν ὡς or ὅπως. So that *non est ut possit* is equivalent in effect to the simple *non potest.—Tolle querelas.* We may suppose Iccius, like other avaricious men, to have indulged in frequent complaints respecting the state of his affairs.—4. *Cui rerum suppetit usus.* "Who has a sufficiency for all his wants."—5. *Si ventri bene,* &c. The whole clause, from *si* to *tuis* inclusive, is equivalent in effect to *si vales.*

7—8. 7. *Si forte.* Iccius very probably lived in the way here described; the poet, however, in order to soften down his remark, adds the term *forte,* as if he were merely stating an imaginary case.—*In medio positorum.* "In the midst of abundance;" literally, "in the midst of the things placed before thee." The reference is to the rich produce of Agrippa's estates.—8. *Urtica.* The reference is not to nettles, but to the shell-fish, *urtica marina.* From the last verse of the epistle it is apparent that it was written in autumn; whereas nettles were only eaten by the poorer classes in the spring, when they were tender. Besides, the poet mentions fish in the twenty-first line.—*Sic vives protinus ut.* Compare the explanation of Hunter: "Sic vives protenus *est, sic porro vives, sic perges vivere,* ut *(etiamsi)* te confestim liquidus fortunæ rivus inauret; i. e. *etiamsi repente dives factus sis.*" The allusion in the words *liquidus Fortunae rivus inauret,* is thought by some commentators to be to the story of Midas and the river Pactolus. We should have great doubts respecting the accuracy of this remark. The phrase in question would rather seem to be one of a mere proverbial character.

Confestim liquidus Fortunae rivus inauret;
Vel quia naturam mutare pecunia nescit,
Vel quia cuncta putas una virtute minora.
  Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox;
Quum tu inter scabiem tantam et contagia lucri
Nil parvum sapias, et adhuc sublimia cures;
Quae mare compescant causae; quid temperet annum;
Stellae sponte sua, jussaene vagentur et errent;
Quid premat obscurum Lunae, quid proferat orbem;
Quid velit et possit rerum concordia discors;

10—13. 10. *Vel quia naturam*, &c. The poet here amuses himself with the philosophic pretensions of Iccius, and involves him in a ludicrous and awkward dilemma. The train of ideas is as follows: What? art thou a philosopher, and dost thou complain of not being richer? Suppose that wealth were to come suddenly into thy possession, what wouldst thou gain from such a state of things? evidently nothing. For thy present mode of life is either the result of thy natural feelings, or of thy philosophy. Is it of the former? Gold cannot change thy nature. Is it of the latter? Thy philosophy teaches thee that virtue alone contributes to true happiness. The whole argument is keenly ironical.—12. *Miramur, si Democriti*, &c. The train of ideas is as follows: We wonder at the mental abstraction of Democritus, who was so wrapped up in his philosophical studies as to neglect entirely the care of his domestic concerns, and allow the neighbouring flock to feed upon his fields and cultivated grounds; but how much more ought we to wonder at thee, Iccius, who canst attend at the same time to thy pecuniary affairs, and the investigation of philosophy, and not, like Democritus, sacrifice the former to the latter! Ironical.—*Democriti.* Democritus was a native of Abdera in Thrace, and the successor of Leucippus in the Eleatic school. He was contemporary with Socrates, Anaxagoras, Archelaus, Parmenides, Zeno, and Protagoras. The story here told of him deserves little credit, as well as the other, which states that he gave up his patrimony to his country. He is commonly known as the laughing philosopher.—13. *Dum peregre est animus sine corpore velox.* Horace in this follows the Platonic notion, that the soul, when employed in contemplation, was in a manner detached from the body, that it might the more easily mount above earthly things, and approach nearer the objects it desired to contemplate.

14—19. 14. *Inter scabiem tantam et contagia lucri.* "Amid so great impurity and infection of gain."—15. *Adhuc.* "Still;" equivalent to *nunc quoque.*—16. *Quae mare compescant causae.* "What causes set bounds to the sea."—*Quid temperet annum.* "What regulates the changes of the year."—17. *Stellae sponte sua*, &c.; alluding to the planets.—18. *Quid premat obscurum lunae*, &c. "What spreads obscurity over the moon, what brings out her orb;" *i. e.* what occasions the eclipses of the moon, what the re-appearance of her light.—19. *Rerum*

Empedocles, an Stertinium deliret acumen.
  Verum seu pisces, seu porrum et caepe trucidas,
Utere Pompeio Grospho; et, si quid petet, ultro
Defer; nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
  Ne tamen ignores, quo sit Romana loco res:
Cantaber, Agrippae, Claudî virtute Neronis
Armenius cecidit; jus imperiumque Phrahates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defudit Copia cornu.

concordia discors. "The discordant harmony of things." The reference here is to those principles of things, which, though ever in direct opposition to each other, yet ever agree in preserving the great scheme of the universe.

20—24. 20. *Empedocles, an Stertinium deliret acumen.* "Whether Empedocles, or the acuteness of Stertinius, be in the wrong." Empedocles was a native of Agrigentum, in Sicily, and flourished about 444 B. C. His system of physics, which was substantially that of the Pythagorean school, to which he belonged, is here opposed to that maintained by Stertinius, the Stoic.—21. *Verum seu pisces*, &c.; an ironical allusion to the doctrines of Pythagoras respecting the metempsychosis, according to which the souls of men passed not only into animals, but also into plants, &c. Hence to feed on these becomes actual murder.—22. *Utere Pompeio Grospho.* "Give a kind reception to my friend Pompeius Grosphus." The individual here meant is the same to whom the poet addresses the sixteenth ode of the second book, according to the opinion of some commentators. (Compare Introductory Remarks, Ode ii. 7.)—*Ultro defer.* "Readily grant it."—24. *Vilis amicorum est annona*, &c. "'Tis a good harvest for procuring friends when worthy men want any thing." The expression here employed is one of peculiar felicity, and the meaning of the poet is this: If a good man, like Grosphus, shall be aided by thee in any thing of which he is in want; thou wilt be able to make him thy friend by a very trifling expenditure of thy resources, for he will only ask what is moderate and reasonable.

25—27. 25. *Romana res.* "The Roman affairs." The poet here proceeds to communicate four pieces of intelligence to Iccius: 1st, The reduction of the Cantabri by Agrippa: 2d, The pacification of Armenia by Tiberius: 3d, The acknowledgment of the Roman power by the Parthians: 4th, The abundant harvests of the year.—26. *Cantaber, Agrippae.* Consult note on Ode III. viii. 22.—*Claudî virtute Neronis Armenius cecidit.* Horace, it will be perceived, does not here follow that account, which makes Artaxias, the Armenian king, to have fallen by the treachery of his relations, but enumerates his death among the exploits of Tiberius. This, of course, is done to flatter the young prince, and is in accordance with the popular belief of the day.—27. *Jus imperiumque Phrahates Caesaris accepit*, &c. "Phrahates, on bended

EPISTOLA XIII.

AD VINIUM ASELLAM.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet;
Ne studio nostri pecces, odiumque libellis
Sedulus importes opera vehemente minister.
Si te forte meae gravis uret sarcina chartae,
Abjicito potius, quam quo perferre juberis
Clitellas ferus impingas, Asinaeque paternum
Cognomen vertas in risum, et fabula fias.
Viribus uteris per clivos, flumina, lamas:

knee, has acknowledged the supremacy of Cæsar." *Jus imperiumque*, as here employed, includes the idea of both civil and military power; *i. e.* full and unlimited authority. The allusion is to the event already mentioned in the note on Ode I. xxvi. 3. when Phrahates, through dread of the Roman power, surrendered the Roman standards and captives.

Epistle XIII.—The poet, having entrusted Vinius with several rolls of his writing *(volumina)* that were to be delivered to Augustus, amuses himself with giving him directions about the mode of carrying them, and the form to be observed in presenting them to the emperor.

1—7. 1. *Ut proficiscentem docui*, &c. "Vinius, thou wilt present these sealed rolls to Augustus, in the way that I repeatedly and long taught thee when setting out;" *i. e.* in handing these rolls to the emperor, remember the many and long instructions which I gave thee at thy departure.—2. *Signata volumina.* Horace is supposed by the commentators to have sent on this occasion not only the epistle to Augustus, (the first of the second book,) but also the last odes and epistles he had written. He calls these pieces *volumina*, because they were separately rolled up; and they are sealed, in order that they may not be exposed to the prying curiosity of the courtiers.—*Vini.* Vinius is thought to have been one of our poet's neighbours, and a man evidently of low birth. The family, however, rose into importance under the succeeding emperors, and we find Titus Vinius filling the consulship under Galba.—3. *Si validus, si laetus erit*, &c. "If he shall be in health, if in spirits, if, in fine, he shall ask for them." *Validus* stands opposed to *male validus.* With *poscet* we may supply *tradi sibi volumina.*—4. *Ne studio nostri pecces*, &c. "Lest through eagerness to serve me thou give offence, and industriously bring odium on my productions, by appearing in the character of an over-officious agent."—6. *Uret*; equivalent to *premet* or *vexabit.*—7. *Quam quo perferre juberis*, &c. "Than roughly throw down thy pannier where thou art directed to carry it, and turn into ridicule thy paternal cognomen of Asella;" *i. e.* thy family name of Asella. Horace puns upon the name of his neigh-

Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum, ut rusticus agnum ;
Ut vinosa glomus furtivae Pyrrhia lanae ;
Ut cum pileolo soleas conviva tribulis.
Neu vulgo narres te sudavisse ferendo
Carmina, quae possint oculos auresque morari
Caesaris ; oratus multa prece, nitere porro.
Vade, vale, cave, ne titubes mandataque frangas.

bour, and tells him that he should beware of blundering in the presence of the courtiers, who would most easily rally him, in such an event, upon his surname of *Asella ; i. e.* a little ass. The poet prepares us for this witticism, such as it is, by the use of *clitellas* in the commencement of the line, under which term the rolls above-mentioned are figuratively referred to.

10—15. 10. *Lamas.* "Fens." Compare the *Vet. Gloss.* "*Lamæ.* πηλώδεις τόποι."—11. *Victor propositi simul ac*, &c. "As soon as thou shalt have arrived there, after having conquered all the difficulties of the way." The poet, both in this and the preceding line, keeps up the punning allusion in the name *Asella.*—12. *Sub ala.* "Under thy arm."—14. *Ut vinosa glomus*, &c. "As the tippling Pyrrhia the clew of pilfered yarn." The allusion is to a comedy written by Titinius, in which a slave, named Pyrrhia, who was addicted to drinking, stole a clew or ball of yarn, and carried it away under her arm. As Vinius had, without doubt, been several times present at the representation of this piece, Horace reminds him of that image which we may suppose had produced the strongest impression upon him. As regards the term *glomus*, (which we have adopted after Bentley, instead of the common *glomos*,) it may be remarked, that the neuter form is decidedly preferable to the masculine, and that the meaning also is improved by its being here employed.—15. *Ut cum pileolo soleas conviva tribulis.* "As a tribe-guest his slippers and cap." By *conviva tribulis* is meant one of the poorer members of a tribe, and in particular a native of the country, invited to an entertainment given by some richer individual of the same tribe. The guest, in the true country fashion, proceeds barefoot to the abode of his entertainer, with his slippers and cap under his arm. The former are to be put on when he reaches the entrance, that he may appear with them in a clean state before the master of the house. The cap was to be worn when they returned ; for as they sometimes went on such occasions to sup at a considerable distance from home, and returned late, the cap was necessary to defend them from the injuries of the air.

16—19. 16. *Neu vulgo narres*, &c. It is dangerous, observes Sanadon, to prejudice the public in favour of a work. If it has beauties, perhaps the reader would be better pleased to have had the liberty of discovering them himself. If it has not, he cannot be long deceived, and we shall only be rewarded by some of the reproach due to the author.—18. *Nitere porro.* "Do thy best to succeed ;" literally, "strive onward," *i. e.* to the mark or object thou hast in view. —19. *Cave, ne titubes man-*

EPISTOLA XIV.

AD VILLICUM SUUM.

Villice silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis, et
Quinque bonos solitum Variam dimittere patres;
Certemus, spinas animone ego fortius, an tu
Evellas agro, et melior sit Horatius an res.
Me quamvis Lamiae pietas et cura moratur,

dataque frangas. "Take care lest thou stumble, and injure the things entrusted to thy care." *Mandata* refers either to *carmina* or *volumina* understood, unless we suppose the allusion to be either to the cases in which the rolls were put, or the *umbilici* around which they were folded.

Epistle XIV.—The poet, in this epistle, gives us the picture of an unsteady mind. His farm was commonly managed by a master-servant, who was a kind of overseer or steward, and as such had the whole care of it entrusted to him in his master's absence. The office was at this time filled by one who had formerly been in the lowest station of his slaves at Rome, and, weary of that bondage, had earnestly desired to be sent to this employment in the country. Now, however, that he had obtained his wish, he was disgusted with a life so laborious and solitary, and wanted to be restored to his former condition. The poet, in the mean time, who was detained at Rome by his concern for a friend who mourned the loss of his brother, and had no less impatience to get into the country than his steward to be in town, writes him this epistle, to correct his inconstancy, and to make him ashamed of complaining that he was unhappy in a place which afforded so much delight to his master, who thought he never had any real enjoyment as long as he was absent from it.

1—9. 1. *Villice silvarum*, &c. "Steward of my woods, and of the little farm that always restores me to myself." The *villicus* was usually of servile condition.—2. *Habitatum quinque focis*, &c. "Though occupied by five dwellings, and accustomed to send five honest heads of families to Varia." The poet merely wishes by the expression *quinque bonos solitum*, &c. to add still more precision to the phrase *habitatum quinque focis* in the second verse. His farm contained on it five families, and the fathers or heads of these families were accustomed, as often as their private affairs or a wish to dispose of their commodities called them thither, to go to the neighbouring town of Varia. In this way he strives to remind the individual whom he addresses, that the farm in question, though small in itself, was yet, as far as regarded the living happily upon it, sufficiently extensive.—4. *Spinas animo;* a metaphorical allusion to the eradicating of cares and anxieties from the mind.—5. *Et melior sit Horatius an res.* "And whether Horace or his farm be in the better condition."—6. *Lamiae pietas et cura.* "My affection and concern for Lamia." The reference is to Q. Ælius Lamia, an intimate friend of the poet. Compare Ode i. 26.—*Me moratur.* "Detain me here,"

Fratrem moerentis, rapto de fratre dolentis
Insolabiliter; tamen istuc mens animusque
Fert, et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum.
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique;
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea villicus optas.
Me constare mihi scis, et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te; nam, quae deserta et inhospita tesqua
Credis, amoena vocat mecum qui sentit, et odit
Quae tu pulchra putas. Fornix tibi et uncta popina

i. e. at Rome.—8. *Mens animusque;* equivalent to *totus meus animus.* When the Latin writers use *mens animusque*, they would express all the faculties of the soul. *Mens* regards the superior and intelligent part: *animus*, the sensible and inferior, the source of the passions.—9. *Et amat spatiis obstantia rumpere claustra.* "And long to break through the barriers that oppose my way." A figurative allusion to the *carceres*, or barriers in the circus, (here called *claustra*,) where the chariots were restrained until the signal given for starting; as well as to the *spatia*, or course itself. The plural form *spatia* is more frequently employed than the singular, in order to denote that it was run over several times in one race.

10—30. 10. *Viventem.* "Him who lives."—*In urbe.* Supply *viventem.*—11. *Sua nimirum est odio sors.* "His own lot evidently is an unpleasing one." The idea intended to be expressed by the whole line is this: 'Tis a sure sign, when we envy another's lot, that we are discontented with our own.—12. *Locum immeritum.* Referring to the place in which each one is either stationed at the time, or else passes his days. —13. *Qui se non effugit unquam.* Compare Ode II. xvi. 20. "*Patriæ quis exsul se quoque fugit?*"—14. *Mediastinus.* "While a mere drudge, at every one's beck." *Mediastinus* denotes a slave of the lowest rank, one who was attached to no particular department of the household, but was accustomed to perform the lowest offices, and to execute not only any commands which the master might impose, but even those which the other slaves belonging to particular stations might see fit to give. Hence the derivation of the name from *medius*, as indicating one who stands in the *midst*, exposed to the orders of all.—15. *Villicus;* supply *factus.*—16. *Me constare mihi scis.* It is very apparent from the satires, and one in particular, (II. vii. 28.) that Horace was not always entitled to the praise which he here bestows upon himself for consistency of character. As he advanced in years, the resolutions of the poet became more fixed and settled.—19. *Tesqua.* "Wilds."—21. *Uncta popina.*

Incutiunt urbis desiderium, video; et quod
Angulus iste feret piper et thus ocius uva;
Nec vicina subest vinum praebere taberna
Quae possit tibi; nec meretrix tibicina, cujus
Ad strepitum salias terrae gravis: et tamen urgues
Jampridem non tacta ligonibus arva, bovemque
Disjunctum curas, et strictis frondibus exples.
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato.
  Nunc, age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni,
Coena brevis juvat, et prope rivum somnus in herba;
Nec lusisse pudet, sed non incidere ludum.
Non istic obliquo oculo mea commoda quisquam
Limat; non odio obscuro morsuque venenat:
Rident vicini glebas et saxa moventem.

"The well-stocked cook-shop." *Uncta* is here sometimes rendered "dirty," or "greasy."—23. *Angulus iste.* "That little spot of mine." The poet's steward dislikes his Sabine farm, because it is less productive in the grape.—26. *Gravis;* alluding to the heavy and uncouth movements of rustics in the dance, especially when under the influence of wine.—*Et tamen urgues.* As regards the peculiar force of *urgues* in this passage, compare Virgil's *insequi arva, terram insectari,* &c.—28. *Disjunctum.* "When loosened from the yoke," *i. e.* when in the stall.—29. *Addit opus pigro rivus.* "The brook gives other employment to thee when released from heavier toil." *Pigro* is here equivalent to *cessanti,* or *otianti.* By the *rivus* is meant the Digentia.—30. *Multa mole.* "By many a mound." The banks of the brook must be dammed up, lest it may overflow the pasture-grounds.

31—44. 31. *Quid nostrum concentum dividat.* "What prevents our agreeing on these points."—32. *Tenues togae.* "Fine garments." *Tenues* is here equivalent to *delicatiores,* or *minime crassæ.*—*Nitidique capilli.* "And locks shining with unguents."—33. *Immunem.* "Without a present." Consult note on Ode IV. i. 3.—34. *Bibulum liquidi,* &c. Compare Epist. I. xviii. 91. "*Potores bibuli media de nocte Falerni.*"—36. *Nec lusisse pudet,* &c. "Nor is it a shame to have been a little wild, but it is a shame not to put an end to such follies," *i. e.* by calling maturer judgment to our aid.—37. *Non istic obliquo oculo,* &c. "There no one with envious eye takes aught away from my enjoyments." *Limat* is here equivalent to *deterit.* It was a common superstition among the ancients, that an envious eye diminished and tainted what it looked upon.—38. *Venenat.* "Seeks to poison them."—39. *Moventem.* Supply

Cum servis urbana diaria rodere mavis?
Horum tu in numerum voto ruis? Invidet usum
Lignorum et pecoris tibi calo argutus, et horti.
Optat ephippia bos piger; optat arare caballus.
Quam scit uterque, libens, censebo, exerceat artem.

EPISTOLA XV.

AD NUMONIUM VALAM.

Quae sit hiems Veliae, quod coelum, Vala, Salerni,
Quorum hominum regio, et qualis via; (nam mihi Baias

me.—40. *Cum servis urbana diaria*, &c. "Wouldst thou rather gnaw with my other slaves thy daily allowance?" *Diaria* was the allowance granted to slaves by the day. This was less in town than in the country, for their allowance was always proportioned to their labour. Hence the term *rodere* is employed in the text, not only to mark the small quantity, but also the bad kind, of food that was given to slaves in the city.—41. *Invidet usum lignorum*, &c. "The cunning city slave, on the other hand, envies thee the use of the fuel, the flocks, and the garden." The term *calo* is here taken in a general sense.—43. *Optat ephippia bos*, &c. "The lazy ox wishes for the horse's trappings, the horse wishes to plough." The *ephippia* were, properly speaking, a kind of covering, (*vestis stragula*,) with which the horse was said to be *constratus*.—44. *Quam scit uterque, libens*, &c. "My opinion will be, that each of you ply contentedly that business which he best understands."—*Uterque.* Referring to the *villicus* and the *calo*.

Epistle XV.—Augustus having recovered from a dangerous illness by the use of the cold bath, which his physician Antonius Musa had prescribed, this new remedy came into great vogue, and the warm baths, which had hitherto been principally resorted to, began to lose their credit. Antonius Musa, who was strongly attached to the system of treatment that had saved the life of his imperial patient, advised Horace among others to make trial of it. The poet, therefore, writes to his friend Numonius Vala, who had been using for some time the baths of Velia and Salernum, in order to obtain information respecting the climate of these places, the manners of the inhabitants, &c.

1—3. 1. *Quae sit hiems Veliae*, &c. In the natural order of construction, we ought to begin with the 25th verse, "*Scribere te nobis*," &c. The confusion produced by the double parenthesis is far from imparting any beauty to the epistle.—*Veliae.* Velia was a city of Lucania, situate about three miles from the left bank of the river Heles or Elees, which is said to have given name to the place.—*Salerni.* Salernum was a city of Campania, on the Sinus Pæstanus. It is said to have been built by the Romans, as a check upon the Picentini. It was not therefore situated, like the modern town of *Salerno*, close to the sea, but on the height above, where considerable remains have been observed—2. *Quorum hominum regio.* "With what kind of inhabitants the country is peopled."—*Nam mihi Baias*, &c. Understand *censet*. "For

Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida quum perluor unda
Per medium frigus. Sane myrteta relinqui,
Dictaque cessantem nervis elidere morbum
Sulfura contemni, vicus gemit, invidus aegris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt et frigida rura.
Mutandus locus est, et deversoria nota
Praeteragendus equus. *Quo tendis? non mihi Cumas*

Antonius Musa thinks, that Baiæ is of no service to me ;" *i. e.* that I can derive no benefit from the warm baths at Baiæ.—3. *Musa Antonius.* As regards the celebrated cure performed by this physician on Augustus, which proved the foundation of his fame, compare the account of the scholiast. He recommended the cold bath to Horace also for the weakness in his eyes.—*Et tamen illis me facit invisum*, &c. "And yet makes me odious to that place, when I am going to be bathed in cold water, in the depth of winter ;" *i. e.* and yet makes the people of that place highly incensed against me, when they see me about to use the cold bath in mid-winter. *Perluor*, as here employed, does not suppose that the poet had already used the cold bath, but that he was on the point of doing so. It is equivalent, therefore, to *cum in eo sum ut perluar.* The supposed anger of the people of Baiæ arises from seeing their warm baths slighted, and their prospects of gain threatened with diminution.

5—9. 5. *Myrteta.* Referring to the myrtle-groves of Baiæ.—6. *Cessantem morbum.* This *morbus cessans* ("lingering disease") is caused, observes Sanadon, by a phlegmatic humour, which, obstructing the nerves, produces a languid heaviness, and sometimes deprives the part affected of all sensation and action, as in palsies and apoplexies.—*Elidere.* "To drive away ;" literally, "to dash out." The term strikingly depicts the rapidity of the cure.—7. *Sulfura.*—"Their sulphur-baths." The allusion is to the vapour-baths of Baiæ.—*Invidus aegris.* "Bearing no good-will to these invalids."—8. *Qui caput et stomachum*, &c. The allusion here would seem to be to a species of shower-baths.—9. *Clusinis.* Clusium was a city of Etruria, nearly on a line with Perusia, and to the west of it. It is now *Chiusi.*—*Gabiosque.* Consult note on Epist. I. xi. 7.—*Frigida.* Cold because mountainous.

10—25. 10. *Mutandus locus est*, &c. The idea intended to be conveyed is this: I must obey my physician, I must change my baths, and go no more to Baiæ. The poet now humorously supposes himself on the point of setting out. If perchance, observes he, my horse shall refuse to turn away from the road leading to Cumæ or to Baiæ, and to leave his usual stages, I, his rider, will chide him for his obstinacy, angrily pulling in the left-hand rein: but horses hear not words, their ear is in the bit.—*Deversoria nota praeteragendus.* An anastrophe, for *agendus praeter deversoria nota.*—11. *Cumas.* Cumæ was an ancient city of Campania, placed on a rocky hill washed by the sea, and situate

Est iter aut Baias, laeva stomachosus habena
Dicet eques; sed equis frenato est auris in ore;)
Major utrum populum frumenti copia pascat;
Collectosne bibant imbres, puteosne perennes
Jugis aquae; (nam vina nihil moror illius orae.
Rure meo possum quidvis perferre patique:
Ad mare quum veni, generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret,
Quod me Lucanae juvenem commendet amicae;)
Tractus uter plures lepores, uter educet apros;
Utra magis pisces et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti:
Scribere te nobis, tibi nos accredere, par est.
  Maenius, ut rebus maternis atque paternis
Fortiter absumtis urbanus coepit haberi,

some distance below the mouth of the Vulturnus.—12. *Laeva stomachosus habena.* At the entrance into Campania the road divides: the right leads to Cumæ and Baiæ; the left to Capua, Salernum, and Velia. The horse is going to his usual stage at Baiæ, but Horace turns him to the left, to the Lucanian road. Compare Torrentius, *ad loc.*—13. *Eques.* Referring to himself.—14. *Major utrum populum*, &c. To be referred back to the second line of the epistle, so as to stand in connexion with it, as a continuation of the poet's inquiries.—16. *Jugis aquae.* Our poet was obliged to drink more water than wine, for fear of inflaming his eyes, and he was therefore more curious about it.—*Nam vina nihil moror illius orae.* "For I stop not to inquire about the wines of that region;" *i. e.* I need not make inquiries about the wines of that part of the country; I know them to be excellent.—17. *Quidvis.* A general reference to plain and homely fare, but particularly to wine. —18. *Mare*; alluding to the lower or Tuscan sea.—*Generosum et lene requiro.* "I want generous and mellow wine."—21. *Juvenem.* "Made young again by its influence."—22. *Tractus uter.* "Which tract of country;" alluding to the respective territories of Velia and Salernum.—23. *Echinos.* Consult note on Epode v. 27.—24. *Phaeaxque.* "And a true Phæacian;" *i. e.* as sleek as one of the subjects of Alcinous. Consult note on Epist. I. ii. 28.—25. *Scribere te nobis*, &c. Compare note on verse 1.

26—31. 26. *Maenius.* This individual has already made his appearance before us in Sat. I. i. 101, and I. iii. 2. Our poet assures us, that he knew how to reconcile himself equally to a frugal or a sumptuous table; and, to justify his conduct, he cites, with a bitter spirit of satire, the example of Mænius, with whose character he finishes the epistle.—*Rebus maternis atque paternis.* "His maternal and paternal estates;" *i. e.* the whole of his patrimony.—27. *Urbanus.* "A merry

Scurra vagus, non qui certum praesepe teneret,
Impransus non qui civem dignosceret hoste;
Quaelibet in quemvis opprobria fingere saevus;
Pernicies et tempestas barathrumque macelli,
Quidquid quaesierat, ventrî donabat avaro.
Hic, ubi nequitiae fautoribus et timidis nil
Aut paulum abstulerat, patinas coenabat omasi,
Vilis et agninae, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos, corrector Bestius. Idem
Quidquid erat nactus praedae majoris, ubi omne
Verterat in fumum et cinerem, *Non hercule miror*,

fellow."—28. *Scurra vagus, non qui certum*, &c. "A wandering buffoon, who had no fixed eating-place;" who, when in want of a dinner, could not tell a citizen from an enemy." As regards the expression *scurra vagus*, it may be remarked, that there were two kinds of buffoons: some who kept entirely to one master; and others who changed about from one to another, according as they met with the best entertainment. —*Praesepe*. A happy term, marking out Mænius as a species of gluttonous animal, and serving to introduce the rest of the description.—30. *Quaelibet in quemvis opprobria fingere saevus*. "Merciless in inventing any calumnies against all without distinction." The comparison is here indirectly made with an animal raging through want of food.—31. *Pernicies et tempestas barathrumque macelli*. "The very destruction, hurricane, and gulf of the market." Horace calls Mænius the ruin and destruction of the market, in the same sense as Parmeno, in Terence, (*Eunuch*. I. i. 34) styles Thais, "*Fundi nostri calamitas*;" *i. e.* "the storm that ravages our farm."—*Barathrum*. Consult note on Sat. II. 3. 166.—32. *Quidquid quaesierat*. "Whatever he had been able to obtain."

33—45. 33. *Nequitiae fautoribus et timidis*. "From the favourers of his scurrility, or from those who dreaded it." Two sources of support for the *scurra* are here alluded to, those who directly favoured and encouraged his abuse of others, and those who, through the dread of suffering from it, purchased an escape by entertainments, &c.—34. *Patinas coenabat omasi*, &c. "Would devour for supper whole dishes of tripe, and wretched lamb." With *agninae* supply *carnis*.—36. *Scilicet ut ventres*, &c. "Forsooth, in order that, like another rigid Bestius, he might declare that the bellies of gluttons ought to be branded with a red-hot iron;" *i. e.* protesting loudly all the while, to be sure, that the bellies of gluttons ought to be branded with a red-hot iron, just as if he had been another Bestius. The individual here alluded to under the name of Bestius, appears to have been a close, avaricious man, and a sworn foe, of course, to the luxurious and gluttonous spendthrifts of the day.—*Lamna candente*. The Greeks and Romans, observes Dacier, branded the belly of a gluttonous slave; the feet of a fugitive; the hands of a thief; and the tongue of a babbler.—38. *Ubi omne verterat in*

Aiebat, *si qui comedunt bona, quum sit obeso*
Nil melius turdo, nil vulva pulchrius ampla.
Nimirum hic ego sum: nam tuta et parvula laudo,
Quum res deficiunt, satis inter vilia fortis;
Verum, ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

EPISTOLA XVI.

AD QUINCTIUM.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum, an baccis opulentet olivae,
Pomisne, an pratis, an amicta vitibus ulmo:

fumum et cinerem. A figurative mode of expression, to denote the entire wasting and consuming of a thing.—40. *Si qui comedunt bona.* "If some persons eat up their estates."—41. *Nil vulva pulchrius ampla.* "Nothing fairer than a large sow's paunch." This was esteemed a great dainty among the Romans.—42. *Nimirum hic ego sum*, &c. "Just such a one am I; for, when I have nothing better, I commend my quiet and frugal repast; resolute enough amid humble fare." The poet now refers to himself. *Quum res deficiunt* may be more literally rendered, "when better means fail." *Hic* is by an elegant usage equivalent to *talis.*—44. *Verum, ubi quid melius contingit et unctius.* "When, however, any thing better and more delicate offers," or more literally, "falls to my lot."—45. *Quorum conspicitur nitidis*, &c. "Whose money is seen well and safely laid out in villas conspicuous for their elegance and beauty." *Fundata* is here equivalent to *bene et tuto collocata*; and *nitidis*, to *pulchritudine et nitore conspicuis.*

Epistle XVI.—Quinctius Hirpinus is thought to have written to Horace, reproaching him with his long stay in the country, and desiring a description of that little retirement where the poet professed to find so much happiness, and which he was so willing to exchange for the society of the capital. Horace yields to his request, and, after a short account of his retreat, and the manner in which he enjoyed himself there, falls into a digression concerning virtue; where, after rejecting several false accounts and definitions, he endeavours to teach its true nature and properties. As this discussion is of a serious character, the poet seeks to enliven it by adopting the dialogue form.

1—8. 1. *Quincti.* The individual here addressed is generally supposed to be the same with the one to whom the eleventh ode of the second book is inscribed. Bothe, however, maintains that the person meant is T. Quinctius Crispinus, who was consul A. U. C. 745, and one of those driven into exile in the affair of Julia, the daughter of Augustus.—2. *Arvo.* "By its harvest;" or, more literally, "by tillage."—3. *An amicta vitibus ulmo.* "Or with what the vine-clad elm bestows," *i. e.* with wine. An elegant allusion to the Roman practice

Scribetur tibi forma loquaciter, et situs agri.
Continui montes, nisi dissocientur opaca
Valle; sed ut veniens dextrum latus adspiciat Sol,
Laevum decedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni
Corna vepres et pruna ferunt? si quercus et ilex
Multa fruge pecus, multa dominum juvat umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit utilis, utilis alvo.
Hae latebrae dulces, et jam, si credis, amoenae,
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse quod audis;

of training the vine along the trunk and branches of the elm.—4. *Loquaciter.* "In loquacious strain," *i. e.* at large. Compare the Greek λαλιστί. The description, after all, is only ten lines; but the poet perhaps felt that some indirect apology was required for again turning to his favourite theme, although he intended to be brief in what he said. —5. *Continui montes*, &c. "A continued range of mountains, except where they are parted by a shady vale;" *i. e.* imagine to thyself a continued chain of mountains, divided only by a shady vale. For the grammatical construction we may supply *hic sunt* with *montes*, though the translation is far neater if no verb be expressed. The poet is pointing, as it were, to the surrounding scenery, and his friend is supposed to be stationed by his side.—6. *Sed ut veniens dextrum latus*, &c. "So situated, however, that the approaching sun views its right side, and warms its left when departing in his rapid car."—8. *Temperiem.* Understand *aëris.*—*Si rubicunda benigni corna*, &c. "If the very briers produce in abundance the ruddy cornels and sloes."

10—17. 10. *Multa fruge.* "With plenty of acorns."—*Pecus;* equivalent here to *sues.*—11. *Dicas adductum propius frondere Tarentum.* "Thou wilt say that Tarentum blooms here, brought nearer to Rome;" *i. e.* that the delicious shades of Tarentum have changed their situation and drawn nearer to Rome.—12. *Fons etiam rivo dare nomen idoneus.* "A fountain, too, fit to give name to a stream;" *i. e.* large enough to form, and give name to, a stream. The stream here meant is the Digentia, now *Licenza:* the other name for the fountain is the *Fons Bandusiæ*, now probably *Fonte Bello.* Compare Ode iii. 13.—*Idoneus dare;* a Græcism for *idoneus qui det.*—14. *Utilis.* In the sense of *salubris.*—16. *Incolumem tibi me praestant.* "Preserve me in health and safety for thee amid September hours;" *i. e.* during the sickly season of September.—17. *Tu recte vivis, si curas esse quod audis.* "Thou leadest a happy life, if it is thy care to be what thou art reputed." *Audis* is here equivalent to *diceris.* Horace, observes Francis, is here very careless of the connexion. After having described his farm, he

Jactamus jampridem omnis te Roma beatum.
Sed vereor, ne cui de te plus, quam tibi credas;
Neve putes alium sapiente bonoque beatum;
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrem sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique
Dicat, et his verbis vacuas permulceat aures:
Tene magis salvum populus velit, an populum tu,

would insinuate to Quinctius, that the tranquil and innocent pleasures he found there were infinitely preferable to the dangerous and tumultuous pursuits of ambition. He would inform him, that happiness, founded upon the opinion of others, is weak and uncertain; that the praises which we receive from a mistaken applause are really paid to virtue, not to us; and that, while we are outwardly honoured, esteemed, and applauded, we are inwardly contemptible and miserable. Such was probably the then situation of Quinctius, who disguised, under a seeming severity of manners, the most irregular indulgences of ambition and sensuality. Some years afterwards he broke through all restraint, and his incontinence plunged him into the last distresses.

18—24. 18. *Omnis Roma;* equivalent to *nos omnes Romani.*—19. *Sed vereor, ne cui de te plus,* &c. "But I am under great apprehensions, lest thou mayest give more credit concerning thyself to any other than thyself, or lest thou mayest imagine that one may be happy who is other than wise and good;" *i. e.* I am afraid lest, in a thing that so intimately concerns thee as thy own happiness, thou mayest trust more to the testimony of others than to the suggestions of thine own mind, and mayest fancy that happiness can subsist without wisdom and virtue. As regards the construction of the sentence it may be remarked, that the ablatives *sapiente* and *bono* follow *alium,* because this last implies a comparison.—21. *Neu, si te populus,* &c. The continuation of ideas is as follows: I am afraid also lest, though all pronounce thee well and in perfect health, thou mayest in reality be the prey of disease, and resemble him who conceals the lurking fever, at the hour for eating, lest food be denied him, until his malady too plainly shows itself by the trembling of his hands while busied with the contents of the dish. The degree of intimacy that subsisted between Horace and Quinctius may easily be inferred from the present passage, and the lines which immediately precede it; for who but a very intimate friend would hold such language to another?—23. *Manibus unctis.* The Romans did not use knives and forks in eating, but employed their fingers.—24. *Pudor malus.* "The false shame."

25—30. 25. *Tibi pugnata.* "Fought by thee."—26. *Dicat;* equivalent here to *canat.*—*Vacuas.* "Open to his strains."—27. *Tene magis salvum populus velit,* &c. The careless manner of introducing the praises and name of Augustus, is not the least beautiful part of this passage. That his glories are inseparable from those of the state, and

Servet in ambiguo, qui consulit et tibi et urbi,
Jupiter: Augusti laudes agnoscere possis.
Quum pateris sapiens emendatusque vocari,
Respondesne tuo, dic sodes, nomine?—*Nempe*
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet; ut si
Detulerit fasces indigno, detrahet idem.
Pone, meum est, inquit; pono, tristisque recedo.
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis, mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem, nisi mendosum et medicandum? Vir bonus est quis?—
Qui consulta patrum, qui leges juraque servat;

that his happiness consists in loving and being beloved by his people, are the highest praises which can possibly be given to a great and good prince.—28. *Servet in ambiguo.* The wish expressed in the text is this, that Jupiter may keep it in doubt whether the people be more solicitous for the welfare of the prince, or the prince for that of the people, so that it may not appear that the one is surpassed by the other in feelings of attachment.—30. *Quum pateris sapiens emendatusque vocari,* &c. "When thou sufferest thyself to be styled a wise and virtuous man, tell me, I entreat, dost thou answer to these appellations in thy own name?" *i. e.* dost thou answer to this character as thy own? The connexion in the train of ideas is as follows: No private man, that has the least glimpse of reason, can take for his own the praises that belong only to a great prince famed for his victories and success. And yet wherein is it less ridiculous to imagine ourselves wise and virtuous, without any real perception of these qualities within ourselves, only because the people ignorantly ascribe them to us?

31—44. 31. *Nempe vir bonus et prudens,* &c. "To be sure; I love to be called a good and wise man as well as thou." The poet here supposes his friend Quinctius to reply to his question. Every one would willingly pass for a good and wise man, but the folly of it is placed in a strong light by bringing in the word *dici.*—33. *Qui dedit hoc hodie, cras, si volet, auferet,* &c. This is the answer which Horace makes to Quinctius. Were the populace steady in their approbation there would be less reason to find fault with those who are at so much pains to acquire it; because it would procure them the same advantages, at least with regard to the populace, as real virtue. But as there is nothing more changeable, it is mere madness to build our hopes on a foundation so chimerical and uncertain.—36. *Idem si clamet furem,* &c. The construction is, *si idem clamet* me *esse furem,* &c.—39. *Falsus honor.* "Undeserved honour." — *Mendax infamia.* "Lying calumny."—40. *Mendosum et medicandum.* "The vicious man, and him

Quo multae magnaeque secantur judice lites ;
Quo res sponsore, et quo causae teste tenentur.—
Sed videt hunc omnis domus et vicinia tota
Introrsus turpem, speciosum pelle decora.
Nec furtum feci, nec fugi, si mihi dicat
Servus : *Habes pretium, loris non ureris,* aio.---
Non hominem occidi.---Non pasces in cruce corvos.---
Sum bonus et frugi.---Renuit negitatque Sabellus.
Cautus enim metuit foveam lupus, accipiterque
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore :
Tu nihil admittes in te formidine poenae.
Sit spes fallendi, miscebis sacra profanis.
Nam de mille fabae modiis quum surripis unum,
Damnum est, non facinus mihi pacto lenius isto.

that stands in need of a cure."—41. *Servat.* "Observes." We are here supposed to have Quinctius's definition of a *vir bonus.*—42. *Secantur.* "Are decided." Compare Sat. I. x. 15.—43. *Quo res sponsore, et quo causae teste tenentur.* "By whose surety property is retained, and by whose testimony causes are won."—44. *Sed videt hunc omnis domus,* &c. "Yet all his family and neighbours see this man to be polluted within, though imposing to the view with a fair exterior." Vanity, observes Sanadon, point of honour, sense of decency, or some other motive of interest, disguise mankind when they appear abroad ; but at home they throw off the mask, and show their natural face : A magistrate appears in public with dignity, circumspection, and integrity; a courtier puts on an air of gaiety, politeness, and complaisance ; but let them enter into themselves, and all is changed. A man may be a very bad man with all the good qualities given him by our poet's definition, as that slave may be a bad one who is neither a thief, murderer, nor fugitive.

48—61. 48. *Non pasces in cruce corvos.* The capital punishment of slaves was crucifixion. The connexion in the train of ideas, which has already been hinted at, is as follows : The man who aims only at obeying the laws, is no more than exempt from the penalties annexed to them ; as a slave, who is no fugitive or thief, escapes punishment. But neither the one nor the other can on that account claim the character of virtue ; because they may act only from a vicious motive, and notwithstanding their strict adherence to the law, be still ready to break it when they can do so with impunity.—49. *Renuit negitatque Sabellus.* Horace here styles himself *Sabellus, i. e.* "the Sabine farmer," in imitation of the plain and simple mode of speaking prevalent among the inhabitants of the country.—51. *Milvus.* The poet alludes to a species of fish living on prey, and sometimes, for the sake of obtaining food, darting up from the water like the flying-fish when pursued by its foe.—56. *Damnum est, non facinus mihi pacto lenius isto.* "My loss, it is

Vir bonus, omne forum quem spectat et omne tribunal,
Quandocunque deos vel porco vel bove placat,
Jane pater, clare, clare quum dixit Apollo,
Labra movet metuens audiri: *Pulchra Laverna,*
Da mihi fallere, da justo sanctoque videri;
Noctem peccatis, et fraudibus objice nubem.
  Quî melior servo, quî liberior sit avarus,
In triviis fixum quum se demittit ob assem,
Non video. Nam qui cupiet, metuet quoque; porro
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere quum possis captivum, occidere noli;

true, is in this case less, but not thy villany." The poet here touches, as it would appear, upon the doctrine of the Stoics, respecting the essential nature of crime.—57. *Vir bonus, omne forum,* &c. Horace here introduces another vice, common to those who falsely affect a character of virtue—they want also to deceive the world by putting on an exterior of devotion. They go to the temple, offer sacrifices, and pray so as to be heard by all. When they have prayed to gain the good opinion of the public, they mutter their secret wishes for the success of their villanies and hypocrisy. It is not the poet's design to censure either private or public prayer, but the abuse of it; and the *vir bonus* here introduced to our notice, is, like the one that has preceded him, merely entitled to this appellation in the opinion of the vulgar, who are governed entirely by external circumstances.—59. *Jane pater.* To Janus not only the opening of the year was consecrated, but also that of the day, and he was of course invoked to aid the various undertakings in which men engaged.—60. *Pulchra Laverna.* Laverna, in the strange mythology of the Romans, was the goddess of fraudulent men and of thieves.—61. *Da justo sanctoque videri.* A Græcism.

63—72. 63. *Quî melior servo,* &c. In this latter part of his epistle the poet shows, that there is no servitude equal to that which our passions impose upon us. Men of a covetous temper stoop to the meanest arts of acquiring wealth. Horace justly compares them to that sordid class of beings, who descended so low as to stoop to take up a piece of false money, nailed to the ground by children on purpose to deceive those who passed by.—67. *Perdidit arma, locum virtutis deseruit,* &c. "The man who is perpetually busy and immersed in the increasing of his wealth, has thrown away his arms, has abandoned the post of virtue." By *arma* are here meant the precepts of virtue and wisdom. The poet draws a noble and beautiful idea of life. The deity has sent us into this world to combat vice, and maintain a constant warfare against our passions. The man who gives ground is like the coward that has thrown away his arms, and abandoned the post it was his duty to preserve.—69. *Captivum.* "This captive." The avaricious and sordid man is here ironically styled a captive, because a complete slave to his

Serviet utiliter; sine pascat durus, aretque;
Naviget ac mediis hiemet mercator in undis;
Annonae prosit; portet frumenta penusque
 Vir bonus et sapiens audebit dicere: *Pentheu,*
Rector Thebarum, quid me perferre patique
Indignum coges?---Adimam bona.---Nempe pecus, rem,
Lectos, argentum; tollas licet.---In manicis et
Compedibus saevo te sub custode tenebo.---
Ipse deus, simul atque volam, me solvet.---Opinor,
Hoc sentit: Moriar; mors ultima linea rerum est.

EPISTOLA XVII.

AD SCAEVAM.

Quamvis, Scaeva, satis per te tibi consulis, et scis,
Quo tandem pacto deceat majoribus uti,

covetous feelings. Captives might either be put to death or sold, and the poet humorously recommends the latter course, or else that he be retained and made useful in some way.—70. *Sine pascat durus, aretque.* "Let him lead the hard life of a shepherd or a ploughman."—72. *Annonae prosit.* "Let him contribute to the cheapness of grain;" *i. e.* by his labour.—*Penusque.* "And other provisions."

73—79. 73. *Vir bonus et sapiens*, &c. After rejecting the several false notions of virtue which have just passed in review, the poet now lays down the position, that the truly good and wise man is he whom the loss of fortune, liberty, and life cannot intimidate. With unexpected spirit and address he brings a god upon the stage, in the character of this good man, instead of giving a formal definition. The whole passage is imitated from the Bacchæ of Euripides, (484. *seqq.*) where Pentheus, king of Thebes, threatens Bacchus with rough usage and with chains.—*Pentheu, rector Thebarum*, &c. Bacchus speaks.—75. *Nempe pecus, rem, lectos*, &c. "My cattle, I suppose, my lands, my furniture, my money; thou mayest take them."—78. *Ipse deus, simul atque volam*, &c. "A god will come in person to deliver me, as soon as I shall desire it."—*Opinor, hoc sentit*, &c. "In my opinion, he means this: I will die. Death is the end of our race." In the Greek play, Bacchus means that he will deliver himself, and when he pleases. Horace, therefore, in his imitation of the Greek poet, abandons the idea just alluded to, and explains the words conformably to his own design of showing, that the fear even of death is not capable of shaking the courage of a good man, or of obliging him to abandon the cause of virtue.—79. *Mors ultima linea rerum est.* A figurative allusion to chariot races. *Linea* was a white rope drawn across the circus, and serving to mark both the beginning and the end of the race.

Epistle XVII.—Horace, in this epistle, gives his young friend some instructions for his conduct at court, that he may not only support his own character there, but proceed with happiness in that dangerous and

Disce, docendus adhuc quae censet amiculus; ut si
Caecus iter monstrare velit: tamen aspice, si quid
Et nos, quod cures proprium fecisse, loquamur.
Si te grata quies et primam somnus in horam
Delectat; si te pulvis strepitusque rotarum,
Si laedit caupona: Ferentinum ire jubebo.
Nam neque divitibus contingunt gaudia solis,
Nec vixit male, qui natus moriensque fefellit.
Si prodesse tuis pauloque benignius ipsum
Te tractare voles, accedes siccus ad unctum.

slippery road. He shows, that an active life, the life of a man who attempts to gain and preserve the favours of the great by honourable means, is far more reputable than an idle life without emulation and ambition. He then assures him, that nothing can more probably ruin him at court, than a mean and sordid design of amassing money by asking favours.

1—5. 1. *Scaeva.* As this and the next epistle are written upon the same subject, the copyists would seem to have joined them together. Baxter and Gesner incline to the opinion that they were both written to the same person. We do not find, however, as Gesner himself acknowledges, that the house of Lollius ever took the cognomen of *Scaeva*, which appears in the Junian and Cassian families only. It is probable, that the individual here meant was the son of that Scaeva whose valour is so highly spoken of by Cæsar. *(B. C.* iii. 53.)—*Per te;* equivalent to *tua ipsius prudentia.*—*Et scis, quo tandem pacto deceat majoribus uti.* "And knowest well how to conduct thyself towards thy superiors;" *i. e.* and art no way at a loss as to the manner of living with the great.—3. *Disce, docendus adhuc quae censet amiculus.* "Yet hear what are the sentiments of thy old friend upon the subject, who himself still requires to be taught."—*Ut si caecus iter monstrare velit.* "As if a blind guide should wish to show thee the way." The poet here, in allusion to the *docendus adhuc* which has gone before, styles himself *caecus*, a blind guide.—5. *Quod cures proprium fecisse.* "Which thou mayest deem it worth thy while to make thine own." *Proprium fecisse* is here equivalent to *in usum tuum convertisse.*

6—11. 6. *Primam somnus in horam.* "Sleep until the first hour;" *i. e.* until seven o'clock.—8. *Caupona.* "The noise of the tavern."—*Ferentinum.* A city of Etruria, south-east of the Lacus Vulsiniensis. It was almost deserted in the days of Augustus.—10. *Nec vixit male, qui natus moriensque fefellit.* "Nor has he lived ill, who, at his birth and death, has escaped the observation of the world;" *i. e.* nor has he made an ill choice of existence, who has passed all his days in the bosom of obscurity.—11. *Si prodesse tuis pauloque benignius,* &c. "If, however, thou shalt feel disposed to be of service to thy friends, and to treat thyself with a little more indulgence than ordinary, thou wilt go a poor man to the rich;" *i. e.* if thou shalt want to be useful to thy friends, and indulge thyself more freely in the pleasures of life, then make thy court to the great.—12. *Siccus,* when the reference is to drinking, is opposed to *uvidus,* but in the case of eating, to *unctus.* The term *uncti,*

Si pranderet olus patienter, regibus uti
Nollet Aristippus.—Si sciret regibus uti,
Fastidiret olus, qui me notat.—Utrius horum
Verba probes et facta, doce; vel junior audi,
Cur sit Aristippi potior sententia. Namque
Mordacem Cynicum sic eludebat, ut aiunt:
Scurror ego ipse mihi, populo tu: rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex.
Officium facio: tu poscis vilia rerum
Dante minor, quamvis fers te nullius egentem.
Omnis Aristippum decuit color et status et res,

therefore, is used in speaking of those who fare sumptuously, while by *sicci* are meant such as are confined, from scanty resources, to a spare and frugal diet.

13—22. 13. *Si pranderet olus patienter*, &c. "If he could dine contentedly on herbs, Aristippus would not feel inclined to seek the society of kings." Horace, after laying it down as a maxim that every one ought to live according to his taste and liking, suddenly introduces Diogenes, the well-known founder of the Cynic sect, opposing this decision, and condemning every species of indulgence.—14. *Si sciret regibus uti*, &c. The reply of Aristippus.—15. *Qui me notat.* "He who censures my conduct;" alluding to Diogenes.—18. *Mordacem Cynicum sic eludebat.* "He thus baffled the snarling Cynic;" *i. e.* he thus avoided the Cynic's tooth.—19. *Scurror ego ipse mihi, populo tu.* "I play the buffoon for my own advantage, thou to please the populace." Aristippus, observes Sanadon, does not in fact acknowledge he was a buffoon, but rather makes use of the term to insult Diogenes, and dexterously puts other words of more civil import in the place of it when he again speaks of himself. *(Officium facio.)* My buffoonery, says he, if it deserves the name, procures me profit and honour; thine leaves thee in meanness, indigence, filth, and contempt. My dependence is on kings, to whom we are born in subjection; thou art a slave to the people, whom a wise man should despise.—*Hoc.* "This line of conduct that I pursue."—21. *Officium facio.* "I do but my duty." Aristippus, remarks Dacier, pays his court to Dionysius without making any request. Diogenes, on the other hand, asks even the vilest of things *(vilia rerum)* from the vilest of people. He would excuse himself by saying, that he asks, only because what he asks is of little value; but if the person who receives an obligation is inferior at that time to the person who bestows it, he is inferior in proportion to the meanness of the favour he receives.—22. *Quamvis fers te nullius egentem.* "Though thou pretendest to be in want of nothing."

23—25. 23. *Omnis Aristippum decuit color*, &c. "Every complexion, and situation, and circumstance of life, suited Aristippus." Aristippus possessed a versatility of disposition, and politeness of manners, which, while they enabled him to accommodate himself to every situation, eminently qualified him for the easy gaiety of a court. Perfectly free from the reserve and haughtiness of the preceptorial chair, he

Tentantem majora, fere praesentibus aequum.
Contra, quem duplici panno patientia velat,
Mirabor, vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque:
Alter Mileti textam cane pejus et angui
Vitabit chlamydem; morietur frigore, si non
Retuleris pannum: refer, et sine vivat ineptus.
Res gerere et captos ostendere civibus hostes

ridiculed the singularities which were affected by other philosophers, particularly the stately gravity of Plato, and the rigid abstinence of Diogenes.—24. *Tentantem majora, fere praesentibus aequum.* "Aspiring to greater things, yet in his general conduct equal to the present;" *i. e.* losing no opportunity to better his fortune, but still easy in his present situation.—25. *Contra, quem duplici panno*, &c. "On the other hand, I shall be much surprised, if an opposite mode of life should prove becoming to him whom obstinacy clothes with a thick coarse mantle;" literally, "with a double piece of cloth;" *i. e.* with a mantle as thick as two; a coarse heavy gown; in opposition to the *purpureus amictus* mentioned immediately after. The allusion is here to Diogenes.

27—32. 27. *Alter;* alluding to Aristippus.—*Non exspectabit.* "Will not wait for."—28. *Celeberrima per loca.* "Through the most frequented places."—29. *Personamque feret non inconcinnus utramque.* "And will support either character without the least admixture of awkwardness;" *i. e.* will acquit himself equally well, whether he appears in a fine or a coarse garment, in a costly or a mean one.—30. *Alter Mileti textam*, &c. "The other will shun a cloak wrought at Miletus, as something more dreadful than a rabid dog or a snake." Miletus, an Ionian city, on the western coast of Asia Minor, was famed for the excellence of its woollen manufactures.—31. *Morietur frigore, si non retuleris pannum.* "He will die with cold, if one does not restore him his coarse cloak;" *i. e.* he will rather perish with cold, than appear in any other but his coarse cloak. Compare the story related by the scholiast: "*Aiunt Aristippum, invitato Diogene ad balneas, dedisse operam, ut omnes prius egrederentur, ipsiusque pallium induisse illique purpureum reliquisse, quod Diogenes cum induere noluisset, suum repetiit: tunc Aristippus increpuit Cynicum, famæ servientem, qui algere mallet quam conspici in veste purpurea.*"—32. *Refer, et sine vivat ineptus.* "Restore it, and let the fool live."

33—36. 33. *Res gerere et captos ostendere civibus hostes*, &c. "To perform exploits, and to show the citizens their foes led captive, reaches the throne of Jove, and aspires to celestial honours:" *i. e.* is mounting up to the throne of Jupiter, and treading the paths of immortality. The expression *captos ostendere civibus hostes* alludes to the solemnity of a Roman triumph. Horace continues his argument, to prove that an active life, the life of a man who aims at acquiring the favour of the great, is preferable to the indolent life of those who renounce all com-

Attingit solium Jovis et coelestia tentat.
Principibus placuisse viris nos ultima laus est.
Non cuivis homini contingit adire Corinthum.
Sedit, qui timuit ne non succederet: esto:
Quid? qui pervenit, fecitne viriliter? Atqui
Hic est aut nusquam, quod quaerimus: hic onus horret,
Ut parvis animis et parvo corpore majus;
Hic subit et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
  Coram rege suo de paupertate tacentes
Plus poscente ferent. Distat, sumasne pudenter,
An rapias: atqui rerum caput hoc erat, hic fons.

merce with the world, and are actuated by no ambition. His reasoning is this: Princes who gain great victories, and triumph over their enemies, almost equal the gods, and acquire immortal renown: in like manner, they whose merit recommends them to the favour of these true images of the deity, are by this raised above the rest of their species. The poet here both makes his court to Augustus, and defends the part he had himself chosen; for, in the first satire of the second book, he tells us, that envy itself must own he had lived in reputation with the great.—35. *Principibus viris.* "The great." *Principibus* is here used in a more extensive signification than ordinary, and indicates the great, the powerful, the noble, &c.—36. *Non cuivis homini contingit adire Corinthum.* A proverbial form of expression, and said of things that are arduous and perilous, and which it is not the fortune of every one to surmount. Horace, by using this adage, intends to show that all people have not talents proper for succeeding in a court, while he seeks at the same time to raise the glory of those who have courage to attempt, and address to conquer the difficulties there.

37—40. 37. *Sedit, qui timuit,* &c. The idea intended to be conveyed is this: The man that doubts of success, sits still, and so far is well. Be it so. What then? He who has carried this point, has *he* not acted with the spirit of a man? Now, the things that we seek after are to be obtained by the exercise of moral courage and resolution, or not at all. This man dreads the burden, as too great either for his strength or courage: another attempts it, and happily succeeds, &c. In this way Horace seeks to impress upon Scæva the importance of zealous and untiring effort in conciliating the favour of the great.—42. *Aut decus et pretium recte petit experiens vir.* "Or he who makes the attempt deservedly claims the honour and the reward." If there be difficulty or danger, he certainly deserves the highest praise who tries to succeed; and if virtue be any thing more than a mere idle name, he may with justice claim a reward proportional to his merit.—43. *Coram rege suo,* &c. "They who say nothing about narrow means in the presence of their patron, will receive more than the importunate."—44. *Distat, sumasne pudenter, an rapias.* "There is a difference, whether one take with modesty what is offered, or eagerly snatch at it."—45. *Atqui rerum caput hoc erat, hic fons.* "For this is the capital point, this is

Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus,
Qui dicit, clamat: *Victum date.* Succinit alter,
Et mihi dividuo findetur munere quadra.
Sed tacitus pasci si posset corvus, haberet
Plus dapis et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam aut subducta viatica plorat,
Nota refert meretricis acumina, saepe catellam,
Saepe periscelidem raptam sibi flentis: uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum; licet illi plurima manet

the source of all." The imperfect, as here employed, does not accord with the usage of our own language, and must therefore be rendered by the present. In the original, however, it gives a very pleasing air to the clause, as marking a continuance of action in the two particular cases to which he refers. The poet intends to convey the following idea: The man who wishes to obtain a favour at the hands of the great and powerful, should, above all things, display a modest deportment, and one far removed from importunate solicitation.—46. *Indotata mihi soror est*, &c. "The man who tells his patron, 'My sister has no portion, my mother is in straitened circumstances, and my farm is neither saleable nor to be relied upon for my support,' cries out, in effect, Give me food."—48. *Succinit alter, et mihi dividuo*, &c. "Another responds, A quarter shall be cut out for me too from the divided gift." An imitation of the cry of mendicants in asking charity. *Quadra* is properly a piece of bread or cake cut in the form of a quarter.—50. *Sed tacitus pasci si posset corvus*, &c. The poet compares the cries made by the raven when lighting on food to the clamours of the importunate.

52—55. 52. *Surrentum*; a city of Campania, on the Sinus Crater, or Bay of Naples, and not far from the Promontorium Minervæ, now *Sorrento*.—*Brundisium comes aut Surrentum ductus amoenum*, &c. "He who, when taken as a companion by his patron either to Brundisium or the delightful Surrentum, complains," &c.—55. *Nota refert meretricis acumina*, &c. "Resembles the well-known tricks of a harlot, often weeping for a bracelet, often for a garter forcibly taken from her; so that in time no credit is given to her real losses and griefs;" *i. e.* practises the known deceptions of a harlot, &c. By the term *catella* (for *catenula*) is here meant a small chain, which females commonly wore upon their wrists by way of bracelets. *Periscelis*, which we have here rendered "garter," would seem to have been a species of ornament passing round the leg, and meeting the straps which secured the sandal on the foot. The word is of Greek origin, περισκελίς.

58—62. 58. *Nec semel irrisus*, &c. "Nor will he who has once been imposed upon," &c.—59. *Fracto crure planum.* "A vagabond

Lacrima; per sanctum juratus dicat Osirin,
Credite, non ludo; crudeles, tollite claudum!—
Quaere peregrinum, vicinia rauca reclamat.

EPISTOLA XVIII.

AD LOLLIUM.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope majus,
Asperitas agrestis et inconcinna gravisque,
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera, veraque virtus.
Virtus est medium vitiorum, et utrinque reductum.
Alter in obsequium plus aequo pronus, et imi

with his leg actually broken." *Planus* is of Greek origin (πλάνος). Decimus Laberius first Latinized, and Aulus Gellius blames the boldness of it; but Cicero and Horace refute the censure of the grammarian. —60. *Osirin.* Osiris, the Egyptian deity, was principally worshipped at Rome by the lower orders; and hence the wandering beggar here swears by his name.—62. *Quaere peregrinum;* an allusion to the common answer given in such cases, *Tollat te qui non norit,* which passed into a proverb.—*Rauca.* "Hoarse with bawling."

Epistle XVIII.—As in the preceding epistle the poet has given advice to Scæva, on the line of conduct to be pursued in his intercourse with the great, so here he lays down precepts to the same effect, for the guidance of Lollius.—The individual to whom this epistle is addressed appears, as Wetzel correctly supposes, to be the same person with the one to whom the second epistle of the present book is inscribed.

1—14. 1. *Liberrime Lolli.* "Frankest Lollius."—2. *Scurrantis speciem praebere,* &c. "To display the character of a sordid flatterer, when thou hast professed thyself a friend." As regards the peculiar force of *scurrantis,* in this passage, compare the explanation of the scholiast: "Scurrantis; *turpiter adulantis.*"—3. *Ut matrona meretrici dispar erit atque discolor,* &c. "As a matron will differ from a courtezan both in sentiment and in appearance, so will a friend be unlike a faithless flatterer." The particle *ita* is to be supplied in the latter clause of the sentence.—5. *Huic vitio;* alluding to base and sordid flattery.—6. *Asperitas agrestis et inconcinna gravisque.* "A clownish and unmannerly and offensive rudeness."—7. *Tonsa cute.* "By being shorn to the skin." Compare Epist. I. vii. 50.—8. *Libertas mera.* "Mere frankness."—9. *Virtus est medium vitiorum,* &c. "Virtue holds a middle place between these opposite vices, and is equally removed from each." —10. *Alter in obsequium plus aequo pronus,* &c. "The one too prone to

Derisor lecti, sic nutum divitis horret,
Sic iterat voces, et verba cadentia tollit,
Ut puerum saevo credas dictata magistro
Reddere, vel partes mimum tractare secundas:
Alter rixatur de lana saepe caprina, et
Propugnat nugis armatus; scilicet, *ut non*
Sit mihi prima fides, et vere quod placet ut non
Acriter elatrem, pretium aetas altera sordet.
Ambigitur quid enim? Castor sciat an Dolichos plus;
Brundisium Minucî melius via ducat, an Appî.
  Quem damnosa Venus, quem praeceps alea nudat,

obsequious fawning, and a buffoon of the lowest couch;" *i. e.* carrying his obsequious complaisance to excess, and degenerating into a mere buffoon. The expression *imi derisor lecti* has been much misunderstood. In order to comprehend its true meaning, we must bear in mind that the buffoons or jesters at a Roman entertainment were placed on the lowest couch along with the entertainer; (consult note on Sat. II. viii. 40;) and hence *derisor imi lecti* does not by any means imply, as some suppose, a rallier of those who recline on the lowest couch, but is merely intended as a general designation for the buffoon or jester of the party. Horace advances a general proposition, and, to make flatterers appear the more odious, he says very judiciously, that in pushing their complaisance too far, they degenerate into mere buffoons.—11. *Sic nutum divitis horret.* "Is so fearfully attentive to every nod of his patron." —14. *Reddere;* equivalent to *recitare.* "As regards the term *Dictata* consult note on Sat. I. x. 75.—*Minum.* "A mime player." Consult note on Sat. I. x. 6.

15—20. 15. *Alter rixatur de lana saepe caprina.* "The other often wrangles about things of no consequence whatever." *Alter* here refers to the man of rude and blunt manners. The expression *de lana caprina rixari* is a proverbial one, and is well explained by the scholiast: "De lana caprina: *proverbium, h. e. de re vili et pæne nulla; de nihilo, quia capræ nulla est lana, sed pili.*"—16. *Propugnat nugis armatus.* "Armed with trifles, stands forth a ready champion;" *i. e.* armed with mere trifles and nonsense, he combats every thing that is advanced.—*Scilicet.* "For example." The poet now gives a specimen of that zealous contention for trifles which marks the character that is here condemned. —17. *Et vere quod placet ut non acriter elatrem.* "And that I should not boldly speak aloud what are my real sentiments."—18. *Pretium aetas altera sordet.* "Another life is worthless, when purchased at such a price;" *i. e.* I would reject with scorn another life upon such base conditions.—19. *Ambigitur quid enim?* "And pray what mighty matter is in dispute? Why, whether Castor or Dolichos knows more of his profession;" *i. e.* whether Castor or Dolichos be the more expert gladiator. Compare the scholiast: "*Castor et Dolichos erant illius temporis nobiles gladiatores.*"—20. *Minucî via.* Compare the scholiast: "*Minucia via est a porta Minucia, sive Trigemina, per Sabinos ad Brundisium.*"

Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga, dives amicus,
Saepe decem vitiis instructior, odit et horret:
Aut, si non odit, regit; ac, veluti pia mater,
Plus quam se sapere et virtutibus esse priorem
Vult: et ait probe vera: *Meae (contendere noli)*
Stultitiam patiuntur opes; tibi parvula res est:
Arcta decet sanum comitem toga; desine mecum
Certare. Eutrapelus, cuicunque nocere volebat

21—26. 21. *Quem damnosa Venus, quem praeceps alea nudat.* "The man whom ruinous licentiousness, whom the dice, fraught with rapid destruction, strips of what he has." The poet now enters upon an enumeration of those vices, from which he who seeks the favour of the great and powerful should be free.—24. *Paupertatis pudor et fuga.* "A shame of, and aversion for narrow means;" *i. e.* a dread of narrow means, and an anxious care to avoid them.—25. *Saepe decem vitiis instructior.* "Though not unfrequently ten times more vicious;" equivalent in effect to *saepe decies vitiosior.* This precept is of great importance, observes Sanadon. A prince, or powerful person, however vicious himself, pays a secret homage to virtue, and treats with just contempt those faults in others which render him really contemptible. He requires a regularity of conduct, which he breaks by his own example, as if he proposed to conceal his vices under their virtues.—26. *Regit.* "Gives him rules for his conduct."—*Ac, veluti pia mater,* &c. The idea intended to be conveyed is this: And, as an affectionate mother wishes that her offspring may be wiser and better than herself, so the patron wishes that his dependant may be wiser and more virtuous than he is.

28—35. 28. *Et ait probe vera:* "And he says truly enough."—*Meae stultitiam patiuntur opes,* &c. "My riches allow some indulgence in folly."—A pleasant way of reasoning indeed, as if power and wealth gave a man a privilege to be weak and wicked without control. As ridiculous, however, as this reasoning appears, the poet tells us, and tells us correctly, that it is in one sense true enough. The follies and vices of the rich and poor are equal in themselves, yet they are very unequal in their consequences. The former are better able to support them without ruining themselves and families; whereas, when a man of but moderate fortune indulges in such a line of conduct, ruin both to him and his is sure to ensue.—30. *Arcta decet sanum comitem toga.* "A scanty gown becomes a prudent dependent." *Comes* is here employed to designate a man who attaches himself to some rich and powerful patron. The precept laid down is a general one, and does not merely apply to dress, but extends, in fact, to buildings, table, equipage, &c.—31. *Eutrapelus, cuicunque nocere volebat,* &c. To the praise which the rich man has just bestowed upon his wealth, as forming a kind of shield for his follies, the poet, to show his contempt of riches, immediately subjoins the story of Eutrapelus, who was accustomed to bestow, on those he wished to injure, costly and magnificent garments,

Vestimenta dabat pretiosa : beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes ;
Dormiet in lucem ; scorto postponet honestum
Officium ; nummos alienos pascet ; ad imum
Threx erit, aut olitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius unquam,
Commissumque teges, et vino tortus et ira.
Nec tua laudabis studia, aut aliena reprendes ;
Nec, quum venari volet ille, poëmata panges.
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion : tu cede potentis amici
Lenibus imperiis ; quotiesque educet in agros
Aetolis onerata plagis jumenta canesque,

that by these allurements they might be gradually led away into habits of luxury and corruption. The individual here referred to had the appellation of Eutrapelus, (εὐτράπελος,) "the rallier," given him for his wit and pleasantry. His real name was P. Volumnius. Having forgotten to put his surname of Eutrapelus to a letter he wrote to Cicero, the orator tells him, he fancied it came from Volumnius the senator, but was undeceived by the *Eutrapelia*, (εὐτραπελία,) the spirit and vivacity which it displayed.—32. *Beatus enim jam*, &c. "For now (said he) a happy fellow in his own eyes," &c. Supply, for a literal translation, *dixit Eutrapelus*.—35. *Nummos alienos pascet*. "He will feed on other men's money;" *i. e.* he will borrow money and squander it away in luxurious and riotous living.—36. *Threx erit*. "He will turn gladiator." Consult note on Sat. II. vi. 44.—*Aut olitoris aget mercede caballum*. "Or he will drive a gardener's horse for hire."

37—41. 37. *Arcanum neque tu scrutaberis*, &c. "Thou wilt not at any time pry into a secret of his, and wilt keep close what is entrusted to thee, though tried by wine and by anger;" *i. e.* and wilt let nothing be forced out of thee either by wine or by anger.—*Illius*. Referring to the wealthy patron.—39. *Tua studia*. "Thine own diversions."—41. *Gratia sic fratrum geminorum*, &c. "Thus the friendship of the twin-brothers Amphion and Zethus was broken, until the lyre, disliked by the latter, who was rugged in manners, became silent." Amphion and Zethus were sons of Jupiter and Antiope, and remarkable for their different tempers. Amphion was fond of music, and Zethus took delight in tending flocks. But as Zethus was naturally of a rugged disposition, (compare Propertius, III. xv. 20. and Statius, *Theb.* x. 443,) and hated the lyre, this produced continual disputes between them, until Amphion at length, for the sake of harmony with his brother, renounced music entirely.

46—57. 46. *Aetolis plagis*. The epithet *Aetolis* is here merely ornamental, and contains an allusion to the famous boar-hunt near Calydon,

Surge, et inhumanae senium depone Camenae,
Coenes ut pariter pulmenta laboribus emta;
Romanis solenne viris opus, utile famae,
Vitaeque et membris; praesertim quum valeas, et
Vel cursu superare canem vel viribus aprum
Possis: adde, virilia quod speciosius arma
Non est qui tractet; scis, quo clamore coronae
Proelia sustineas campestria: denique saevam
Militiam puer et Cantabrica bella tulisti
Sub duce, qui templis Parthorum signa refigit
Nunc, et si quid abest, Italis adjudicat armis.
Ac, ne te retrahas, et inexcusabilis abstes,

in Ætolia, on which occasion Meleager so greatly distinguished himself. —47. *Et inhumanae senium depone Camenae.* "And lay aside the peevishness of the unsocial muse;" *i. e.* lay aside the peevish and morose habits which are superinduced by unsocial and secluded studies. *Senium* properly denotes the peevishness of age, though taken here in a general sense.—48. *Pariter.* "Along with him."—*Pulmenta laboribus emta.* "On the delicious fare purchased by your labours." As regards the term *pulmenta*, consult note on Sat. II. ii. 20.—49. *Opus;* alluding to the hunt.—52. *Adde, virilia quod speciosius arma, &c.* The order of construction is as follows: *Adde, quod non est* alius *qui tractet virilia arma speciosius te.* The term *speciosius* may be rendered "more gracefully," and has reference in some degree to the public exhibition made of one's skill.—53. *Quo clamore coronae.* "With what acclamations from the surrounding spectators."—54. *Campestria.* "In the Campus Martius."—56. *Duce;* alluding to Augustus.—*Qui templis Parthorum signa refigit nunc.* "Who is now taking down the Roman standards from the temples of the Parthians." Consult note on Ode IV. xv. 6. and I. xxvi. 3. and also Introductory Remarks, Ode iii. 5. According to Bentley, this epistle was written at the time when Phrahates restored the Roman standards, Augustus being in Bithynia, Tiberius in Armenia, and the consulship being filled by M. Appuleius and P. Silius Nerva. Horace would then be entering his forty-sixth year.—57. *Et si quid abest, Italis adjudicat armis.* "And, if any thing is wanting to universal empire, adds it to the Romans by the power of his arms." Bentley thinks that Horace here alludes to the subjugation of Armenia, the same year in which the Parthians restored the Roman standards.

58—65. 58. *Ac, ne te retrahas, et inexcusabilis abstes.* "And that thou mayest not withdraw thyself from such diversions, and stand aloof without the least excuse." The train of ideas is as follows: And that thou mayest not suffer thyself to be kept away from hunting with a powerful friend, nor be induced by some pretence, which can never excuse thee, to absent thyself on such occasions from his presence, recollect, I entreat, that thou thyself, though careful to observe all the rules and measures of a just behaviour, yet sometimes dost indulge in amusing sports on thy paternal estate.—59. *Extra numerum modumque.*

Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno:
Partitur lintres exercitus; Actia pugna
Te duce per pueros hostili more refertur;
Adversarius est frater; lacus Hadria; donec
Alterutrum velox Victoria fronde coronet.
Consentire suis studiis qui crediderit te,
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam (si quid monitoris eges tu)
Quid, de quoque viro, et cui dicas, saepe videto.
Percontatorem fugito: nam garrulus idem est;
Nec retinent patulae commissa fideliter aures;
Et semel emissum volat irrevocabile verbum.
Non ancilla tuum jecur ulceret ulla puerve
Intra marmoreum venerandi limen amici;
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet, aut incommodus angat.

"Out of number and measure;" *i. e.* in violation of the rules and measures of a just behaviour. *Numerus* and *modus* are properly metrical terms, the former denoting the rhythm, the latter indicating the component feet, of a verse. They are here figuratively applied to the harmony of behaviour and social intercourse which the poet is anxious to inculcate.—61. *Partitur lintres exercitus.* "Mock forces divide the little boats into two squadrons." The young Lollius was accustomed to celebrate the victory at Actium, by a mock conflict on a lake in his paternal grounds.—62. *Per pueros.* The mock forces are composed of "boys," not of "slaves," as some incorrectly render the term.—*Refertur.* "Is represented."—63. *Lacus Hadria.* "A lake serves for the Adriatic."—64. *Fronde;* alluding to the laurel.—65. *Consentire suis studiis qui crediderit te, &c.* "He who shall believe that thou dost come into his particular taste, will as an applauder praise thine own without the least scruple;" literally, "with both his thumbs." The allusion in *utroque pollice* is borrowed from the gladiatorial sports. When a gladiator lowered his arms, as a sign of being vanquished, his fate depended on the pleasure of the people, who, if they wished him to be saved, pressed down their thumbs *(pollices premebant)*, and if to be slain, turned them up *(pollices vertebant)*. Hence *pollices premere*, "to favour," "to approve," &c.; the populace only extending this indulgence to such gladiators as had conducted themselves bravely.

67—82. 67. *Protinus ut moneam.* "To proceed still farther in my admonitions."—72. *Jecur.* The liver was regarded as the seat of the passions.—75. *Munere te parvo beet.* "Gratify thee by the trifling present;" *i. e.* lay thee under obligations by so trifling a present.—*Aut incommodus angat.* "Or torment thee by not complying with thy wish."—76. *Etiam atque etiam adspice.* "Consider again and again."—77. *Aliena peccata.* "Another's faults;" *i. e.* the failings of the

Qualem commendes, etiam atque etiam adspice; ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur, et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omitte tueri;
At penitus notum, si tentent crimina, serves,
Tuterisque tuo fidentem praesidio: qui
Dente Theonino quum circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries quum proximus ardet;
Et neglecta solent incendia sumere vires.
Dulcis inexpertis cultura potentis amici,
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes, tristemque jocosi;
Sedatum celeres, agilem gnavumque remissi;
Potores bibuli media de nocte Falerni

person recommended. — 78. *Quondam.* "Sometimes." — *Tradimus* "We recommend."—79. *Sua culpa.* "His own misconduct."—*Tueri.* Supply *eum.*—80. *At penitus notum, &c.* Bentley's conjectural emendation, *At*, is decidedly preferable to the common reading, *Ut.* The advice given by the poet is as follows: Do not, after being once deceived, defend one who suffers by his own bad conduct: but shield from unjust reproach him whom thou knowest thoroughly, and protect an innocent man who puts all his confidence in thee: for if he be assailed with impunity by the tooth of slander, hast thou not reason to dread lest this may next be thy fate?—*Si tentent crimina.* "If false accusations assail him."—82. *Dente Theonino.* In place of saying "with the tooth of calumny," Horace uses the expression, "with the tooth of Theon." This individual appears to have been noted for his slanderous propensities, whether he was a freedman, as the scholiast informs us, or, as is much more probable, some obscure poet of the day.

86—95. 86. *Dulcis inexpertis cultura potentis amici.* "To cultivate the friendship of the Great seems delightful to those who have never made the trial." The pomp and splendour by which great men are surrounded makes us apt to think their friendship valuable; but a little experience soon convinces us that it is a most rigorous slavery.—87. *Dum tua navis in alto est.* "While thy vessel is on the deep;" *i. e.* while thou art enjoying the favour and friendship of the Great.—88. *Hoc age, ne mutata retrorsum,* &c. "Look to this, lest the breeze may change, and bear thee back again;" *i. e.* lest the favour of the Great may be withdrawn.—89. *Oderunt hilarem tristes,* &c. The idea intended to be conveyed is this: Men of unlike tempers and characters never harmonize; do thou therefore accommodate thyself to thy patron's mode of thinking and acting, study well his character, and do all in thy power to please.—90. *Sedatum celeres.* "Men of active minds

Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapores.
Deme supercilio nubem: plerumque modestus
Occupat obscuri speciem, taciturnus acerbi.
  Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum,
Ne te semper inops agitet vexetque cupido,
Ne pavor, et rerum mediocriter utilium spes;
Virtutem doctrina paret, naturane donet;
Quid minuat curas, quid te tibi reddat amicum;
Quid pure tranquillet, honos, an dulce lucellum,
An secretum iter, et fallentis semita vitae.

hate him that is of a dilatory temper."—93. *Nocturnos vapores.* The reference is to the "heats" under which those labour, in sleep, who have indulged freely in wine.—94. *Deme supercilio nubem.* "Remove every cloud from thy brow," *i. e.* smooth thy forehead. The ancients called those wrinkles which appear upon the forehead, above the eyebrows, when any thing displeases us, *Clouds.* For as clouds obscure the face of heaven, so wrinkles obscure the forehead, and cause an appearance of sadness.—94. *Plerumque.* "Oftentimes."—95. *Occupat obscuri speciem.* "Wears the appearance of one that is reserved and close."—*Acerbi.* "Of one that is morose."

96—103. 96. *Inter cuncta.* "Above all;" equivalent to *praecipue* or *ante omnia.* The epistle concludes with some excellent moral maxims and reflections. Horace, after giving Lollius precepts respecting the mode of life which he is to pursue with the Great, lays down also some rules for his conduct towards himself. He endeavours chiefly to make him sensible, that happiness does not consist in the favour of princes, but must be the fruit of our own reflection and care, and a steady purpose of keeping our passions within the bounds of moderation.—97. *Leniter.* "In tranquillity."—98. *Semper inops.* "That can never be satiated."—99. *Pavor.* "Troublesome agitation of mind."—100. *Virtutem doctrina paret, naturane donet.* "Whether instruction procures virtue, or nature bestows it;" *i. e.* whether virtue is the result of precept or the gift of nature. Horace here alludes to the question εἰ διδακτὸν ἡ ἀρετή, discussed by Socrates, and considered at large by Æschines, *Socrat. Dial.* 1., and by Plato in his *Menon.*—101. *Quid te tibi reddat amicum.* "What may make thee a friend to thyself;" *i. e.* what may give rise to such habits of thinking and of acting, as may make thee pleased with thyself. Compare Epist. I. xiv. 1. where Horace speaks of his farm as capable of restoring him to himself.—102. *Quid pure tranquillet.* "What may bestow pure and unalloyed tranquillity."—103. *Secretum iter, et fallentis semita vitae.* "A retired route, and the path of an humble life;" *i. e.* of a life that passes unnoticed by the world. *Fallentis* is here equivalent to *oculos hominum latentis.* It is not the poet's design to create in Lollius a disgust of his present way of life, or make him quit the court to enjoy retirement.

Me quoties reficit gelidus Digentia rivus,
Quem Mandela bibit, rugosus frigore pagus,
Quid sentire putas? quid credis, amice, precari?
Sit mihi, quod nunc est; etiam minus: et mihi vivam
Quod superest aevi, si quid superesse volunt dî:
Sit bona librorum et provisae frugis in annum
Copia; neu fluitem dubiae spe pendulus horae.
Sed satis est orare Jovem, quae donat et aufert;
Det vitam, det opes; aequum mî animum ipse parabo.

This would have been imprudent and unfair, and contrary also to his own sentiments of things. His true aim is to persuade him, that if happiness is to be found only in peaceful retirement, this ought to be his study even in the exercise of his employment. In this way he tacitly advises him to moderate his ambition and avarice; because, in a retired life, riches and honours are rather a troublesome burden, than any needful help.

104—111. 104. *Digentia.* The Digentia, now the *Licenza*, was a stream formed by the Fons Bandusia, and running near the poet's abode through the territory of Mandela, a small Sabine village in the vicinity.—105. *Rugosus frigore pagus.* "A village wrinkled with cold." The consequence of its mountainous situation.—106. *Quid sentire putas? quid credis, amice, precari?* With *sentire* and *precari*, respectively, supply *me*.—107. *Sit mihi, quod nunc est; etiam minus.* We have here a fine picture of the manner in which Horace sought for tranquillity. He was so far from desiring more, that he could be even satisfied with less. He wanted to live for himself, cultivate his mind, and be freed from uncertainty.—109. *Et provisae frugis in annum.* "And of the productions of the earth laid up for the year;" *i. e.* and of provisions for a year.—110. *Neu fluitem dubiae spe pendulus horae.* "And let me not fluctuate in suspense as regards the hope of each uncertain hour;" *i. e.* and let me not fluctuate between hope and fear, filled with anxious thoughts as regards the uncertain events of the future.—111. *Sed satis est orare Jovem, quae donat et aufert*, &c. Horace distinguishes between the things we ought to hope for from the gods, and those we are to expect only from ourselves. Life and riches depend, according to the poet, upon the pleasure of Jove, but an equal mind upon our own exertions.

Epistola XIX.

AD MAECENATEM.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt

Epistle XIX.—This epistle is a satire on the poets of our author's time, who, under pretence that Bacchus was a god of poetry, and that the best ancient bards loved wine, imagined that by equalling them in

Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poëtas,
Vina fere dulces oluerunt mane Camenae.
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. *Forum putealque Libonis*
Mandabo siccis, adimam cantare severis.
Hoc simul edixi, non cessavere poëtae
Nocturno certare mero, putere diurno.

this particular they equalled them in merit. Horace laughs at such ridiculous imitation.

1—7. 1. *Prisco Cratino.* For some account of Cratinus consult the note on Sat. I. iv. 1.—2. *Nulla placere diu nec vivere carmina possunt, &c.* This was probably one of Cratinus's verses, which Horace has translated.—3. *Ut male sanos adscripsit Liber*, &c. "Ever since Bacchus ranked bards, seized with true poetic fury, among his Fauns and Satyrs, the sweet Muses have usually smelt of wine in the morning;" *i. e.* ever since genuine poets existed, they have, scarcely with a single exception, manifested an attachment to the juice of the grape. With respect to the ranking of poets among Fauns and Satyrs, it may be observed, that the wild dances and gambols of these frolic beings were regarded as bearing no unapt resemblance to the enthusiasm of the children of song.—6. *Laudibus arguitur vini vinosus Homerus.* "From his praises of wine, Homer is convicted of having been attached to that liquor." Compare *Il.* vi. 261. *Od.* xiv. 463. *seqq.* 7.—*Ennius pater.* The term *pater* is here applied to Ennius, as one of the earliest of the Roman bards.—*Potus.* "Mellow with wine."—*Ad arma dicenda;* an allusion to the poem of Ennius on the second Punic war, in which the praises of the elder Africanus were celebrated.

8—10. 8. *Forum putealque Libonis*, &c. "The Forum and the puteal of Libo I will give over to the temperate; from the abstemious I will take away the power of song." The Forum was the great scene of Roman litigation, and the *puteal Libonis* the place where the usurers and bankers were accustomed to meet. When the Forum, and the puteal of Libo, therefore, are consigned to the temperate, the meaning is, that to their lot are to fall the cares and the anxieties of life, the vexations of the law, and the disquieting pursuits of gain. Consult, as regards the term *puteal*, the note on Sat. II. vi. 35.—10. *Hoc simul edixi.* Torrentius first perceived, that the words which have just preceded (*Forum putealque Libonis*, &c.) could not be spoken either by Cratinus or by Ennius, who were both dead long before Libo was born; nor by Bacchus, who surely would not have waited so long to publish a decree which the usage of so many poets had already established; nor by Maecenas, unless we read *edixti* and *palleres*, contrary to all the manuscripts. We must therefore consider Horace himself as giving forth his edict in the style and tone of a Roman prætor.—*Non cessavere poëtae nocturno certare mero*, &c. Horace here laughs

Quid? si quis vultu torvo ferus, et pede nudo,
Exiguaque toga, simuletque ex ore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua,
Dum studet urbanus, tenditque disertus haberi.
Decipit exemplar vitiis imitabile: quod si
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus!
Libera per vacuum posui vestigia princeps;

at the folly of those who imagined that, by indulging freely in wine, they would be enabled to sustain the character of poets.

12—15. 12. *Quid? si quis vultu torvo ferus*, &c. The idea intended to be conveyed is this: a person might just as soon think of attaining to the high reputation of Cato Uticensis, by aping the peculiarities of dress and appearance which characterized that remarkable man, as of becoming a poet by the mere quaffing of wine.—15. *Rupit Iarbitam Timagenis aemula lingua.* "The emulous tongue of Timagenes caused Iarbita to burst, while he desires to be thought a man of wit, and to be regarded as eloquent." Timagenes was a rhetorician of Alexandria, who, being taken captive by Gabinius, was brought to Rome, where Faustus, the son of Sylla, purchased him. He afterwards obtained his freedom, and was honoured with the favour of Augustus; but as he was much given to raillery, and observed no measure with any person, he soon lost the good graces of his patron, and, being compelled to retire from Rome, ended his days at Tusculum. It would appear, from the expression *aemula lingua*, that the wit and the declamatory powers of Timagenes carried with them more or less of mimicry and imitation. On the other hand, Iarbita was a native of Africa, whose true name was Cordus, but whom the poet pleasantly styles *Iarbita* ("the descendant of Iarbas," *i. e.* the Moor), from Iarbas, king of Mauritania, the fabled rival of Æneas, and perhaps with some satirical allusion to the history of that king. Now the meaning of Horace is this: that Iarbita burst by imitating Timagenes in what least deserved imitation; for he imitated what was ill about Timagenes, not what was good. He copied his personal sarcasm, and, in endeavouring to equal his powers of declamation also, he confounded them with mere strength of lungs, and spoke so loud *ut rumperet ilia.* Hence, both in relation to this case, as well as to those which have preceded it, the poet adds the remark, *Decipit exemplar vitiis imitabile.* "An example, easy to be imitated in its faults, is sure to deceive the ignorant."

18—31. 18. *Exsangue cuminum.* "The pale-making cumin." Dioscorides assures us, that cumin will make people pale who drink it or wash themselves with it. Pliny says it was reported that the disciples of Porcius Latro, a famous master of the art of speaking, used it to imitate that paleness which he had contracted by his studies.—19. *Ut saepe*, for *quam saepe.*—21. *Per vacuum.* "Along a hitherto untravelled route." Compare Ode III. XXX. 13. "*Dicar . . . . . princeps Aeolium*

Non aliena meo pressi pede. Qui sibi fidit,
Dux regit examen. Parios ego primus iambos
Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben.
Ac, ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem :
Temperat Archilochi musam pede mascula Sappho,
Temperat Alcaeus ; sed rebus et ordine dispar,
Nec socerum quaerit, quem versibus oblinat atris,
Nec sponsae laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus

carmen ad Italos deduxisse modos."—22. *Non aliena meo pressi pede :* Supply *vestigia.* "I trod not in the footsteps of others."—23. *Parios iambos.* "The Parian iambics ;" *i. e.* the iambics of Archilochus, who was a native of Paros, and the inventor of this species of verse.—24. *Numeros animosque secutus Archilochi,* &c. "Having imitated the numbers and spirit of Archilochus ; not, however, his subjects, and his language, that drove Lycambes to despair." Consult note on Epode vi. 13.—26. *Foliis brevioribus.* "With more fading bays ;" literally, "with leaves of shorter duration." Horace, in this passage, means to convey the idea, that his imitation of Archilochus ought not to be regarded as detracting from his own fame, since both Sappho and Alcæus made the same poet the model of their respective imitation.—28. *Temperat Archilochi musam,* &c. "The masculine and vigorous Sappho tempers her own effusions by the numbers of Archilochus ; Alcæus tempers his." *Temperat* is here equivalent to *moderantur et componunt ;* and the idea intended to be conveyed is, that both Sappho and Alcæus blend in some degree the measures of Archilochus with their own ; or, as Bentley expresses it, "*Scias utrumque Archilocheos numeros suis Lyricis immiscere.*" Sappho is styled *mascula* from the force and spirit of her poetry.—29. *Sed rebus et ordine dispar.* "But he differs from him in his subjects, and in the arrangement of his measures." Alcæus employed, it is true, some of the measures used by Archilochus, but then he differed from him in arranging them with other kinds of verse. Compare the language of Bentley : "*Adscivit Alcaeus metra quaedam Archilochi, sed ordine variavit, sed aliis ac ille fecerat metris aptavit ea et connexuit, ut dactylicum illud,* Arboribusque comae, *cum Hexametro junxit Alcaeus, at eundem Iambo comitem dedit Archilochus.*"—30. *Nec socerum quaerit,* &c. alluding to the story of Archilochus and Lycambes. Compare Epode vi. 13.—31. *Famoso carmine.* "By defamatory strains." The allusion in the term *sponsae* is to Neobule, the daughter of Lycambes.

32, 33. *Hunc ego, non alio dictum prius ore,* &c. "This poet, never celebrated by any previous tongue, I the Roman lyrist first made known to my countrymen ;" *i. e.* I alone, of all our bards, have dared to make this Alcæus known to Roman ears, and my reward has been that I am the first in order among the Lyric poets of my country. As regards the boast here uttered by the poet, compare Ode IV. ix. 3. *seqq.*

Vulgavi fidicen: juvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
 Scire velis, mea cur ingratus opuscula lector
Laudet ametque domi, premat extra limen iniquus?
Non ego ventosae plebis suffragia venor
Impensis coenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor:
Hinc illae lacrimae! Spissis indigna theatris
Scripta pudet recitare, et nugis addere pondus.

and, with respect to the expression, *Latinus fidicen*, compare Ode iv. iii. 23. "*Romanae fidicen Lyrae.*"—33. *Immemorata.* "A new species of poetry;" literally, "productions unmentioned before;" *i. e.* by any Latin bard. The reference is to lyric verse. It is deserving of remark, however, that although Horace did not imitate Sappho less than Archilochus and Alcæus, yet he does not say he was the first of the Romans who imitated her, because Catullus, and some other Latin poets, had written Sapphic verses before him.

35—41. 35. *Ingratus.* "Ungrateful," for not acknowledging in public the pleasure which the reading of our poet's works gave him in private.—36. *Premat.* "Decries them." Döring supposes an ellipsis of *invidia*, or else that *premat* is here equivalent simply to *contemnat.*—37. *Non ego ventosae plebis suffragia venor*, &c. As regards the epithet *ventosae*, consult note on Epist. i. viii. 12. Horace ridicules, with great pleasantry, the foolish vanity of certain poets, his contemporaries, who, to gain the applause of the populace, courted them with entertainments and presents of cast-off clothing. *Suffragia* is here equivalent to *gratiam* or *favorem.*—39. *Non ego nobilium scriptorum auditor et ultor*, &c. "I do not deign, as the auditor and defender of noble writers, to go around among the tribes and stages of the Grammarians." It was customary about this period, at Rome, for many who aspired to the reputation of superior learning, to open, as it were, a kind of school or auditory, in which the productions of living writers were read by their authors, and then criticised. Horace styles this class of persons *Grammatici*, and informs us that he never deigned to approach such hot-beds of conceit, either for the purpose of listening to these distinguished effusions, or of defending them from the attacks of criticism: and hence the odium which he incurred among these impudent pretenders to literary merit. It is evident that *nobilium* is here ironical. —*Ultor.* Compare the explanation of Döring: Ultor, *qui aliquem a reprehensione, criminatione vel injuria aliqua defendit, is ejus est quasi* ultor, *vindex*, *patronus.*—40. *Pulpita.* The stages from which the recitations above referred to were made.—41. *Hinc illae lacrimae.* A proverbial expression, borrowed from the Andria of Terence, i. i. 91, and there used in its natural meaning, but to be rendered here in accordance with the spirit of the present passage: "Hence all this spite and malice."

42—48. 42. *Et nugis addere pondus.* "And to give an air of

Si dixi: *Rides*, ait, *et Jovis auribus ista*
Servas: fidis enim manare poëtica mella
Te solum, tibi pulcher. Ad haec ego naribus uti
Formido; et, luctantis acuto ne secer ungui,
Displicet iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

importance to trifles."—43. *Rides ait.* "Thou art laughing at us, says one of these same grammarians."—*Jovis*; referring to Augustus. —44. *Manare.* This verb is here construed with the accusative, in the sense of *emittere* or *exsudare*.—45. *Tibi pulcher.* "Wondrous fair in thine own eyes;" *i. e.* extremely well pleased with thyself.—*Ad haec ego naribus uti formido.* "At these words I am afraid to turn up my nose." Our poet, observes Dacier, was afraid of answering this insipid raillery with the contempt it deserved, for fear of being beaten. He had not naturally too much courage, and bad poets are a choleric, testy generation.—47. *Et diludia posco.* "And I ask for an intermission." The Latins used *diludia* to denote an intermission of fighting given to the gladiators during the public games. Horace therefore pleasantly begs he may have time allowed him to correct his verses, before he mounts the stage, and makes a public exhibition of his powers. —48. *Genuit.* The aorist; equivalent to *gignere solet*.

EPISTOLA XX.

AD LIBRUM SUUM.

Vertumnum Janumque, liber, spectare videris;
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves, et grata sigilla pudico;
Paucis ostendi gemis, et communia laudas;

Epistle XX.—Addressed to his book. The poet, pretending that this, the first book of his epistles, was anxious to go forth into public, though against his will, proceeds to foretell, like another prophet, the fate that would inevitably accompany this rash design. It is evident, however, from what follows after the 17th verse, that all these gloomy forebodings had no real existence whatever in the poet's imagination, but that his eye rested on clear and distinct visions of future fame.

1—5. 1. *Vertumnum Janumque*, &c. Near the temples of Vertumnus and Janus were porticoes, around the columns of which the booksellers were accustomed to display their books for sale. Consult note on Sat. I. iv. 71.—2. *Scilicet.* Ironical.—*Sosiorum pumice mundus.* "Smoothed by the pumice of the Sosii." A part of the process of preparing works for sale consisted in smoothing the parchment with pumice-stone, in order to remove all excrescences from the surface.

Non ita nutritus! Fuge quo descendere gestis,
Non erit emisso reditus tibi. *Quid miser egi?*
Quid volui? dices, ubi quid te laeserit; et scis
In breve te cogi, plenus quum languet amator.
Quod si non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas.
Contrectatus ubi manibus sordescere vulgi
Coeperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticam, aut vinctus mitteris Ilerdam.

This operation was performed by the bookseller, who combined in himself the two employments of vender and bookbinder, if the latter term be here allowed us. (Consult note on Epode xiv. 8.) The Sosii were a Plebeian family, well known in Rome, two brothers of which distinguished themselves as booksellers by the correctness of their publications, and the beauty of what we would term the binding.—3. *Odisti claves, et grata sigilla pudico.* Most interpreters of the bard suppose, that the allusion here is to the Roman custom of not merely locking, but also of sealing, the doors of the apartments in which their children were kept, that no persons, who might be suspected of corrupting their innocence, should be allowed to enter. This interpretation is certainly favoured by the words *Non ita nutritus* in the fifth line, where Horace addresses his literary offspring as a father would a child.—4. *Communia.* "Public places;" *i. e.* the public shops, or places of sale, where many would see and handle it.—5. *Non ita nutritus*, "Thou wast not reared with this view."—*Fuge quo descendere gestis.* The allusion is to the going down into the Roman forum, which was situate between the Capitoline and Palatine hills. Hence the phrase *in Forum descendere* is one of frequent occurrence in Cicero and Seneca.

6—14. 6. *Miser.* Referring to the consequences of its own rashness.—8. *In breve te cogi.* "That thou art getting squeezed into a small compass;" *i. e.* art getting rolled up close, to be laid by. The poet threatens his book, that it shall be rolled up, as if condemned never to be read again. The books of the ancients were written on skins of parchment, which they were obliged to unfold and extend when they designed to read them. *Plenus quum languet amator.* The lover here signifies a passionate reader who seizes a book with rapture; runs over it in haste; his curiosity begins to be satisfied; his appetite is cloyed; he throws it away, and never opens it again.—9. *Quid si non odio peccantis desipit augur.* "But if the augur, who now addresses thee, is not deprived of his better judgment by indignation at thy folly;" *i. e.* if the anger which I now feel at thy rash and foolish conduct, does not so influence my mind as to disqualify me from foreseeing and predicting the truth.—10. *Donec te deserat aetas.* "Until the season of youth shall have left thee;" *i. e.* as long as thou retainest the charms of novelty.—12. *Taciturnus.* Elegantly applied to a book, which, having no reader with whom as it were to converse, is compelled to remain silent.—13. *Aut fugies Uticam, aut vinctus mitteris Ilerdam.* Manuscripts, remarks Sanadon, must have been of such value, that

Ridebit monitor non exauditus: ut ille,
Qui male parentem in rupes protrusit asellum
Iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Quum tibi sol tepidus plures admoverit aures,
Me libertino natum patre, et in tenui re
Majores pennas nido extendisse loqueris:

people of moderate fortune could not purchase them when they were first published, and when they came into their hands they had grown, generally speaking, far less valuable. They were then sent by the booksellers into the colonies for a better sale. Horace therefore tells his book, that when it has lost the charms of novelty and youth, it shall either feed moths at Rome, or willingly take its flight to Africa, or be sent by force to Spain. Utica and Ilerda are here put for the distant quarters in general. The former was situate in the vicinity of the spot where ancient Carthage had stood; the latter was a city of Spain, the capital of the Ilergetes, near the foot of the Pyrenees, and in the north-eastern section of the country. It is now *Lerida.* Those who read, with the common text, *unctus* instead of *vinctus,* make the term equivalent to *sorde pollutus,* "greasy *or* dirty." But this is far inferior to the lection which we have given. 14. *Ridebit monitor non exauditus,* &c. The idea intended to be conveyed is this: Then will I, whose admonitions have been disregarded by thee, laugh at thy fate; as the man in the fable, who, unable to keep his ass from running upon the border of a precipice, pushed him down headlong himself. The poet here alludes to a fable, which, though evidently lost to us, was no doubt well known in his time. A man endeavoured to hinder his ass from running upon the bank of a precipice, but finding him obstinately bent on pursuing the same track, was resolved to lend a helping hand, and so pushed him over.

17—28. 17. *Hoc quoque te manet,* &c. What the poet here pretends to regard as a misfortune, he well knew would be in reality an honour. The works of eminent poets alone were read in the schools of the day, and, though Horace himself speaks rather slightingly of this process in one part of his writings (Sat. I. x. 75), yet it is evident, from another passage (Sat II. i. 71), that this distinction was conferred on the oldest bards of Rome.—18. *Occupet.* "Shall seize thee."—*Extremis in vicis.* "In the outskirts of the city." Here the teachers of the young resided, from motives of economy.—19. *Quum tibi sol tepidus plures admoverit aures.* The reference is to the latter part of the afternoon, at which time of day parents and others were accustomed to visit the schools, and listen to the instructions which their children received. The school-hours were continued until evening.—*Aures;* equivalent here to *auditores.*—20. *Me libertino natum patre,* &c. Compare Sat. I. vi. 45, and "Life of Horace," page 5 of this volume.—21. *Majores pennas nido extendisse.* A proverbial form of expression, to denote a man's having raised himself, by his own efforts, above his

Ut, quantum generi demas, virtutibus addas.
Me primis Urbis belli placuisse domique,
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem.
Forte meum si quis te percontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.

birth and condition.—22. *Addas.* Supply *tantum.*—23. *Primis urbis;* alluding particularly to Augustus and Mæcenas.—*Belli.* The poet served as a military tribune, "*Bruto militiae duce,* (Ode II. vii. 2.)—24. *Praecanum.* "Gray before my time."—*Solibus aptum.* "Fond of basking in the sun." We may remark, in many places of his works, that our poet was very sensible to cold; that in winter he went to the sea-coast, and was particularly fond of Tarentum in that season, because it was milder there.—25. *Irasci celerem, tamen ut placabilis essem.* "Of a hasty temper, yet so as easy to be appeased."—26. *Forte meum si quis te percontabitur aevum,* &c. Horace was born A. U. C. 689, in the consulship of L. Aurelius Cotta and L. Manlius Torquatus. From this period to the consulship of M. Lollius and Q. Æmilius Lepidus there was an interval of forty-four years.—28. *Collegam Lepidum quo duxit Lollius anno.* "In the year that Lollius received Lapidus as a colleague." The verb *duxit,* as here employed, has a particular reference to the fact of Lollius having been elected consul previous to Lepidus being chosen. According to Dio Cassius (54. 6), Augustus being, in the year 733, in Sicily, the consulship was given to him and Lollius. Augustus, however, declined this office, and therefore Q. Æmilius Lepidus and L. Silanus became candidates for the vacant place. After much contention, the former obtained the appointment. In this sense, then, Lollius may be said to have received him into the consulship; *i. e.* to have *led the way.*

Q. HORATII FLACCI

EPISTOLARUM

LIBER SECUNDUS.

Epistle I.—This is the celebrated epistle to Augustus, who it seems had, in a kind and friendly manner, chid our poet, for not having addressed to him any of his satiric or epistolary compositions. The chief object of Horace, in the verses which he in consequence inscribed to the emperor, was to propitiate his favour in behalf of the poets of the day. One great obstacle to their full enjoyment of imperial patronage, and to their success with the public in general, arose from that inordinate admiration which prevailed for the works of the older Roman poets. A taste, whether real or pretended, for the most antiquated productions, appears to have been almost universal, and Augustus himself showed manifest symptoms of this predilection. (Compare Suetonius, *Vit. Aug.* c. 89.) In the age of Horace, poetry had no doubt been greatly improved; but, hitherto, criticism had been little cultivated, and, as yet, had scarcely been professed as an art among the Romans. Hence the public taste had not kept pace with the poetical improvements, and was scarcely fitted, or duly prepared, to relish them. Some, whose ears were not yet accustomed to the majesty of Virgil's numbers, or the softness of Ovid's versification, were still pleased with the harsh and rugged measure, not merely of the most ancient hexameter, but even of the Saturnian lines; while others, impenetrable to the refined wit and delicate irony of Horace himself, retained their preference for the coarse humour and quibbling jests which disgraced the old comic drama. A few of these detractors may have affected, merely from feelings of political spleen, to prefer the unbridled scurrility, and the bold uncompromising satire of a republican age, to those courtly refinements, which they might wish to insinuate were the badges of servitude; but the greater number obstinately maintained this partiality from malicious motives, and with a view, by invidious comparison, to disparage and degrade their contemporaries who laid claim to poetical renown. Accordingly, the first aim of Horace, in his epistle to Augustus, is to lessen this undue admiration, by a satirical representation of the faults of the ancient bards, and the absurdity of those who, in spite of their manifold defects, were constantly extolling them as models of perfection. But it must be admitted, that, in pursuit of this object, which was in some degree selfish, Horace has too much depreciated the Fathers of Roman song. He is in no degree conciliated by

their strong sense, their vigorous expression, or their lively and accurate representations of life and manners. The old Auruncan receives no favour, though he was the founder of that art in which Horace himself chiefly excelled, and had left it to his successors only to polish and refine. While decrying the coarse jests of Plautus, he has paid no tribute to the comic force of his Muse; nor, in the general odium thrown on his illustrious predecessors has he consecrated a single line of panegyric to the native strength of Ennius, the simple majesty of Lucretius, or even the pure style and unsullied taste of Terence.

His epistle, however, is a master-piece of delicate flattery and critical art. The poet introduces his subject by confessing, that the Roman people had, with equal justice and wisdom, heaped divine honours on Augustus, while yet present among them; but that, in matters of taste, they were by no means so equitable, since they treated the living bard, however high his merit, with contempt, and reserved their homage for those whom they dignified with the name of ancients. He confutes one argument by which this prepossession was supported,—That the oldest Greek writers, being incontestably superior to those of modern date, it followed that the like preference should be given to the antiquated Roman masters.

Having obviated the popular and reigning prejudice against modern poets, he proceeds to conciliate the imperial favour in their behalf, by placing their pretensions in a just light. This leads him to give a sketch of the progress of Latin poetry, from its rude commencement in the service of a barbarous superstition, till his own time; and to point out the various causes which had impeded the attainment of perfection, particularly in the theatrical department;—as the little attention paid to critical learning, the love of lucre which had infected Roman genius, and the preference given to illiberal sports and shows over all the genuine beauties of the drama. He at length appropriately concludes his interesting subject by applauding Augustus for the judicious patronage which he had already afforded to meritorious poets, and showing the importance of still farther extending his protection to those who have the power of bestowing immortality on princes. It is difficult to say what influence this epistle may have had on the taste of the age. That it contributed to conciliate the favour of the public for the writers of the day seems highly probable; but it does not appear to have eradicated the predilection for the oldest class of poets, which continued to be felt in full force as late as the reign of Nero. (Compare Persius, i. 76.)

Epistola I.

AD AUGUSTUM.

Quum tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,

1—4. 1. *Solus.* From A. U. C. 727, when he was by a public decree saluted with the title of Augustus, an appellation which all were directed for the future to bestow upon him, the distinguished individual

Legibus emendes: in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
Romulus, et Liber pater, et cum Castore Pollux,
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram,
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.

here addressed may be said to have reigned alone, having then received, in addition to the consulship, the tribunitian power, and the guardianship of public morals and of the laws.—2. *Moribus ornes.* Augustus was invested with censorian power repeatedly for five years, according to Dio Cassius (53, 17), and according to Suetonius for life, (Suet. *Oct.* 27) under the title of *Praefectus Morum.* It is to the exercise of the duties connected with this office that the poet here alludes. —4. *Longo sermone.* Commentators are perplexed by this expression, since, with the exception of the epistle to the Pisos, the present is actually one of the longest that we have from the pen of Horace. Hurd takes *sermone* to signify here, not the body of the epistle, but the proem or introduction only: Parr's explanation, however, appears to us the fairest: "As to *longo*, the proper measure of it seems the length of the epistle itself compared with the extent and magnitude of the subject." (Warb. *Tr.* p. 171. n. 2.)

5—9. 5. *Romulus, et Liber pater,* &c. The subject now opens. The primary intention of the poet, observes Hurd, is to remove the force of prejudice arising from the superior veneration of the ancients. To accomplish this end, the first thing requisite was to demonstrate, by some striking instance, that it was indeed nothing but prejudice; which he does effectually, by taking that instance from the heroic, that is, the most revered ages. For if those whose acknowledged virtues and eminent services had raised them to the rank of heroes, that is, in the Pagan conception of things, to the honours of divinity, could not secure their fame, in their own times, against the malevolence of slander, what wonder that the race of wits, whose obscurer merit is less likely to dazzle the public eye, and yet, by a peculiar fatality, is more apt to awaken its jealousy, should find themselves oppressed by its rudest censure? In the former case, the honours which equal posterity paid to excelling worth, declare all such censure to have been the calumny of malice only. What reason then to conclude it had any other original in the latter? This is the poet's argument.—6. *Deorum in templa;* equivalent to *in coelum.* Compare the explanation of the scholiast: "Deorum in templa recepti: *divinis honoribus consecrati.*—7. *Colunt.* "They civilize:" equivalent to *cultos reddunt.*—8. *Agros assignant.* "Assign fixed settlements."

10—16. 10. *Diram qui contudit hydram.* Hercules, the conqueror of the Lernean hydra.—11. *Fatali labore.* "By his fated labours;"

Urit enim fulgore suo, qui praegravat artes
Infra se positas: extinctus amabitur idem.
Praesenti tibi maturos largimur honores,
Jurandasque tuum per numen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
  Sed tuus hic populus sapiens et justus in uno,
Te nostris ducibus, te Graiis anteferendo,
Cetera nequaquam simili ratione modoque
Aestimat, et nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit:
Sic fautor veterum, ut tabulas peccare vetantes,
Quas bis quinque viri sanxerunt, foedera regum

i. e. the labours imposed on him by fate.—12. *Comperit invidiam supremo fine domari.* "Found that envy was to be overcome by death alone." A beautiful idea. Every other monster yielded to the prowess of Hercules: Envy alone bade defiance to his arm, and was to be conquered only upon the hero's surrender of existence.—13. *Urit enim fulgore suo, qui praegravat artes,* &c. "For he, who bears down by superior merit the arts placed beneath him, burns by his very splendour;" *i. e.* he, whose superiority is oppressive to inferior minds, excites envy by this very pre-eminence. *Artes* is here equivalent in effect to *artifices.*—14. *Extinctus amabitur idem.* When the too powerful splendour is withdrawn, our natural veneration of it takes place. —15. *Praesenti tibi maturos largimur honores,* &c. A happy stroke of flattery, and which the poet with great skill makes to have a direct bearing on his subject. According to him the Roman people had, with equal justice and wisdom, heaped divine honours on Augustus, while yet present among them; and yet this same people were so unfair in matters of taste, as to treat the living bard, whatever his merit, with contempt, and to reserve their homage for those whom they dignified with the name of ancients. Thus the very exception to the general rule of merit neglected while alive, which forms the striking encomium in the case of Augustus, furnishes the poet with a powerful argument for the support of his main proposition.—*Maturos honores.* "Living honours."—16. *Jurandasque tuum per numen ponimus aras.* "And we raise altars where men are to swear by thy divinity."

18—25. 18. *In uno.* "In one thing alone."—20. *Cetera;* equivalent, in effect, to *ceteros.*—*Simili ratione modoque.* "By the same rule and in the same manner."—21. *Suisque temporibus defuncta.* "And to have run out their allotted periods;" *i. e.* and already past.—23. *Sic fautor veterum.* "Such favourers of antiquity;" *i. e.* such strenuous advocates for the productions of earlier days. The reference is still to the Roman people.—*Tabulas peccare vetantes.* "The tables forbidding to transgress;" alluding to the twelve tables of the Roman law, the foundation of all their jurisprudence. Horace would have done well to have considered, if, amid the manifold improvements of the Augustan poets, they had judged wisely in rejecting those rich and

Vel Gabiis vel cum rigidis aequata Sabinis,
Pontificum libros, annosa volumina vatum,
Dictitet Albano Musas in monte locutas.
Si, quia Graiorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur:
Nil intra est olea, nil extra est in nuce duri.

sonorous diphthongs of the *tabulae peccare vetantes*, which still sound with such strength and majesty in the lines of Lucretius.—24. *Quas bis quinque viri sanxerunt.* "Which the Decemviri enacted;" *i.e.* which the Decemviri, being authorized by the people, proclaimed as laws.—*Foedera regum;* alluding to the league of Romulus with the Sabines, and that of Tarquinius Superbus with the people of Gabii.—25. *Vel Gabiis vel cum rigidis aequata Sabinis.* In construction, *cum* must be supplied with *Gabiis.*—Consult note on Epist. I. xi. 7.

26, 27. 26. *Pontificum libros.* According to a well-known custom, manifestly derived from very ancient times, the chief pontiff wrote on a whited table the events of the year, prodigies, eclipses, a pestilence, a scarcity, campaigns, triumphs, the deaths of illustrious men (in a word, what Livy brings together at the end of the tenth book, and in such as remain of the following ones, mostly when closing the history of a year) in the plainest words, and with the utmost brevity; so dry that nothing could be more jejune. The table was then set up in the pontiff's house: the annals of the several years were afterwards collected in books. This custom obtained until the pontificate of P. Mucius, and the times of the Gracchi, when it ceased, because a literature had now been formed, and perhaps because the composing such chronicles seemed too much below the dignity of the chief pontiff. —*Annosa volumina vatum;* alluding to the Sibylline oracles and other early predictions, but particularly the former.—27. *Albano Musas in monte locutas.* A keen sarcasm on the blind admiration with which the relics of earlier days were regarded, as if the very Muses themselves had abandoned Helicon and Parnassus, to come upon the Alban mount, and had there dictated the treaties and prophecies to which the poet refers. Under the term *Musas* there is a particular reference to the nymph Egeria, with whom, as it is well known, Numa pretended to hold secret conferences on the Alban mountain. Egeria, besides, was ranked by some among the number of the Muses. Thus Dionysius of Halicarnassus remarks: "Ετεροι δὲ οὐ Νύμφην (scil. τὴν 'Ηγερίαν μυθολογοῦσι) ἀλλὰ τῶν Μουσῶν μίαν (ii. 60).—*Albano monte.* The Alban mount, now called *Monte Caro*, had the city of Alba Longa situate on its slope, and was about twenty miles from Rome.

28—33. 28. *Si, quia Graiorum sunt antiquissima*, &c. "If, because the most ancient works of the Greeks are even the best, the Roman writers are to be weighed in the same balance, there is no need of our saying much on the subject;" *i.e.* it is in vain to say any thing farther. —31. *Nil intra est olea, nil extra est in nuce duri.* "There is nothing hard within in the olive, there is nothing hard without in the nut." The idea intended to be conveyed by this line, and the two verses that

Venimus ad summum fortunae: pingimus atque
Psallimus, et luctamur Achivis doctius unctis.
  Si meliora dies, ut vina, poëmata reddit,
Scire velim, pretium chartis quotus arroget annus.
Scriptor abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet? an inter
Viles atque novos? excludat jurgia finis.
Est vetus atque probus, centum qui perficit annos.
Quid? qui deperiit minor uno mense vel anno,
Inter quos referendus erit? veteresne poëtas?
An quos et praesens et postera respuat aetas?
Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno.
Utor permisso, caudaeque pilos ut equinae,

immediately succeed, is as follows: To assert that, because the oldest Greek writers are the best, the oldest Roman ones are also to be considered superior to those who have come after, is just as absurd as to say, that the olive has no pith, and the nut no shell, or to maintain that our countrymen excel the Greeks in music, painting, and the exercises of the palæstra.—33. *Unctis;* alluding to the custom of anointing the body previous to engaging in gymnastic exercises.

34—49. 34. *Si meliora dies, ut vina, poëmata reddit,* &c. "If length of time makes poems better, as it does wine, I should like to know how many years will claim a value for writings." The poet seems pleasantly to allow, that verses, like wine, may gain strength and spirit by a certain number of years. Then, under cover of this concession, he insensibly leads his adversary to his ruin. He proposes a term, of a reasonable distance, for separating ancients from moderns; and, this term being once received, he by degrees presses upon his disputant, who was not on his guard against surprise, and who neither knows how to advance or retreat.—36. *Decidet;* equivalent to *mortuus est.*—38. *Excludat jurgia finis.* "Let some fixed period exclude all possibility of dispute."—39. *Est vetus atque probus centum qui perficit annos.* We have here the answer to Horace's question, supposed to be given by some admirer of the ancients.—40. *Minor.* Supply *natu.* "Later."—42. *An quos.* Complete the ellipsis as follows: *An inter eos quos.*—43. *Honeste.* "Fairly."—45. *Utor permisso caudaeque pilos ut equinae,* &c. "I avail myself of this concession, and pluck away the years by little and little, as I would the hairs of a horse's tail; and first I take away one, and then again I take away another, until he who has recourse to annals, and estimates merit by years, and admires nothing but what Libitina has consecrated, falls to the ground, being overreached by the steady principle of the sinking heap;" *i. e.* the principle by which the heap keeps steadily diminishing. We have here a fair specimen of the argument in logic termed *Sorites* (Σωρίτης, from σωρός, "a heap.") It is composed of several propositions, very little different from each other, and closely connected together. The con-

Paulatim vello, et demo unum, demo et item unum,
Dum cadat elusus ratione ruentis acervi,
Qui redit in fastos, et virtutem aestimat annis,
Miraturque nihil, nisi quod Libitina sacravit.
Ennius, et sapiens et fortis, et alter Homerus,
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est, et mentibus haeret
Paene recens? adeo sanctum est vetus omne poëma.

ceding of the first, which in general cannot be withheld, draws after it a concession of all the rest in their respective turns, until our antagonist finds himself driven into a situation from which there is no escape: As a heap of corn, for example, from which one grain after another is continually taken, at length sinks to the ground, so, in the present instance, a large number of years, from which a single one is constantly taken, is at last so diminished that we cannot tell when it ceased to be a large number. Chrysippus was remarkable for his frequent use of this syllogism, and is supposed to have been the inventor.—46. *Paulatim vello, et demo unum, demo et item unum.* With *vello* supply *annos*, and with each *unum* supply *annum*.—47. *Cadat.* As if he had been standing on the heap, in fancied security, until the removal of one of its component parts after another brings him eventually to the ground.—49. *Nisi quod Libitina sacravit;* alluding to the works of those who have been consigned to the tomb—the writings of former days. Consult as regards Libitina, the note on Ode III. xxx. 7

50—53. 50. *Ennius, et sapiens et fortis*, &c. "Ennius, both learned and spirited, and a second Homer, as critics say, seems to care but little what becomes of his boastful promises and his Pythagorean dreams." Thus far the poet has been combating the general prejudice of his time in favour of antiquity. He now enters into the particulars of his charge, and, from line 50 to 59, gives us a detail of the judgments passed upon the most celebrated of the old Roman poets by the generality of his contemporaries. As these judgments are only a representation of the popular opinion, not of the writer's own, the commendations here bestowed are deserved or otherwise, just as it chances. Horace commences with Ennius: the meaning, however, which he intends to convey has been in general not very clearly understood. Ennius particularly professed to have imitated Homer, and tried to persuade his countrymen, that the soul and genius of that great poet had revived in him, through the medium of a peacock, according to the process of Pythagorean transmigration: a fantastic genealogy to which Persius alludes (6. 10. *seqq.*) Hence the boastful promises (*promissa*) of the old bard, that he would pour forth strains worthy of the Father of Grecian song. The fame of Ennius, however, observes Horace, is now completely established among the critics of the day, and he appears to be perfectly at ease with regard to his promises and his dreams (*leviter curare videtur, quo promissa cadant*, &c.) Posterity, in their blind admiration, have made him all that he professed to be.—53. *Nae-*

Ambigitur quoties uter utro sit prior; aufert
Pacuvius docti famam senis, Accius alti:
Dicitur Afranî toga convenisse Menandro;
Plautus ad exemplar Siculi properare Epicharmi:
Vincere Caecilius gravitate, Terentius arte.
Hos ediscit, et hos arcto stipata theatro
Spectat Roma potens, habet hos numeratque poëtas
Ad nostrum tempus Livî scriptoris ab aevo.

vius in manibus non est, &c. "Is not Nævius in every one's hands, and does he not adhere to our memories almost as if he had been a writer of but yesterday?" With *recens* supply *ut*. The idea intended to be conveyed is this: But why do I instance Ennius as a proof of the admiration entertained for antiquity? Is not Nævius a much older and harsher writer, in every body's hands, and as fresh in their memories almost as if he were one of their contemporaries?

55—58. 55. *Ambigitur quoties.* "As often as a debate arises;" *i. e.* among the critics of the day.—*Aufert Pacuvius docti famam senis, Accius alti.* "Pacuvius bears away the character of a skilful veteran, Accius of a lofty writer." With *alti* supply *poëtae*. The term *senis* characterizes Pacuvius as a literary veteran, a title which he well deserved, since he published his last piece at the age of eighty, and died after having nearly completed his ninetieth year. As regards the epithet *docti*, it must be borne in mind, that the reference here is not to learning, as some pretend, but to skill in the dramatic conduct of the scene.—57. *Dicitur Afranî toga convenisse Menandro.* "The gown of Afranius is said to have fitted Menander." An expression of singular felicity, and indicating the closeness with which Afranius, according to the critics of the day, imitated the manner and spirit of the Attic Menander. The term *toga* is here employed in allusion to the subjects of Afranius's comedies, which were formed on the manners and customs of the Romans, and played in Roman dresses. His pieces therefore would receive the appellation of *comoediae* (or *fabulae*) *togatae;* as those founded on Grecian manners, and played in Grecian dresses, would be styled *palliatae.*—58. *Plautus ad exemplar Siculi properare Epicharmi.* "Plautus to hurry onward after the pattern of the Sicilian Epicharmus." The true meaning of *properare*, in this passage, has been misunderstood by some commentators. It refers to the particular genius of Plautus, whose pieces are full of action, movement, and spirit. The incidents never flag, but rapidly accelerate the catastrophe. At the same time, however, it cannot be denied, that if we regard his plays in the mass, there is a considerable, and perhaps too great uniformity in their fables. This failing, of course, his admirers overlooked.

59—62. 58. *Vincere Caecilius gravitate, Terentius arte.* "Cæcilius to excel in what is grave and affecting, Terence in the artificial contexture of his plot."—60. *Ediscit.* "Gets by heart."—*Arcto theatro.* "In the too narrow theatre;" *i. e.* though large in itself, yet too confined to be capable of holding the immense crowds that flock to the representation.—62. *Livî.* Livius Andronicus, an old comic poet, and the freedman of Livius Salinator. He is said to have exhibited the

Interdum vulgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poëtas,
Ut nihil anteferat, nihil illis comparet, errat:
Si quaedam nimis antique, si pleraque dure
Dicere cedit eos, ignave multa fatetur,
Et sapit, et mecum facit, et Jove judicat aequo.
Non equidem insector delendave carmina Livî
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare: sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum,
Si versus paulo concinnior unus et alter,

first play A. U. C. 513 or 514, about a year after the termination of the first Punic war.

63—75. 63. *Interdum vulgus rectum videt*, &c. From this to the 66th line the poet admits the reasonable pretensions of the ancient writers to admiration. It is the *degree* of it alone to which he objects.—64. "*Si veteres ita miratur laudatque*," &c. In the next place, he wished to draw off the applause of his contemporaries from the ancient to the modern poets. This required the superiority of the latter to be clearly shown, or, what amounts to the same thing, the comparative defects of the ancients to be pointed out. These were not to be dissembled, and are, as he openly insists (to l. 69), *obsolete language*, *rude and barbarous construction*, and *slovenly composition:* "*Si quaedam nimis antique*," &c.—66. *Nimis antique.* "In too obsolete a manner."—*Dure.* "In a rude and barbarous way."—67. *Ignave.* "With a slovenly air."—68. *Et Jove judicat aequo.* "And judges with favouring Jove." A kind of proverbial expression, founded on the idea that men derive all their knowledge from the deity. Hence, when they judge fairly and well, we may say that the deity is favourable, and the contrary when they judge ill.—69. *Non equidem insector delendave carmina Livî esse reor*, &c. The connexion in the train of ideas may be stated as follows: But what then? (an objector replies) these were venial faults surely, the deficiencies of the times, and not of the men; who, with such deviations from correctness as have just been noted, might still possess the greatest talents, and produce the noblest designs. This (from line 69 to 79) is readily admitted. But, in the mean time, one thing was clear, that they were not almost finished models, "*exactis minimum distantia:*" which was the main point in dispute. For the bigot's absurdity lay in this, "*Non veniam antiquis, sed honorem et praemia posci.*"—*Livî;* alluding to Livius Andronicus. Compare note on verse 62.—71. *Orbilium.* Horace had been some time at the school of Orbilius Pupillus, a native of Beneventum, who, in his fiftieth year, the same in which Cicero was consul, came to teach at Rome. He is here styled *plagosus*, from his great severity.—*Dictare.* Consult note on Sat. I. x. 75.—72. *Exactis minimum distantia.* "Very little removed from perfection."—73. *Inter quae.* Referring to the *carmina Livî.*—*Verbum emicuit si forte decorum.* "If any happy expression has

Injuste totum ducit venditque poëma.
Indignor quidquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament periisse pudorem
Cuncti paene patres, ea quum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit:
Vel quia nil rectum, nisi quod placuit sibi, ducunt;
Vel quia turpe putant parere minoribus, et, quae
Imberbi didicere, senes perdenda fateri.
Jam Saliare Numae carmen qui laudat, et illud,

chanced to shine forth upon the view;" *i. e.* has happened to arrest the attention. *Emicare* is properly applied to objects which, as in the present instance, are more conspicuous than those around, and therefore catch the eye more readily.—75. *Injuste totum ducit venditque poëma.* "It unjustly carries along with it, and procures the sale of the whole poem." By the use of *ducit* the poet means to convey the idea, that a happy turn of expression, or a verse somewhat smoother and more elegant than ordinary, stamps a value on the whole production, and, under its protecting guidance, carries the poetical bark, heavily laden though it be with all kinds of absurdities, safe into the harbour of public approbation.

79—85. 79. *Recte necne crocum floresque perambulet*, &c. "Were I to doubt, whether Atta's drama moves amid the saffron and the flowers of the stage in a proper manner or not," &c. The reference here is to Titus Quinctius, who received the surname of Atta from a lameness in his feet, which gave him the appearance of a man walking on tip-toe. It is to this personal deformity that Horace pleasantly alludes, when he supposes the plays of Atta limping over the stage like their lame author. The Roman stage was sprinkled with perfumed waters, and strewed with flowers. We may easily infer from this passage the high reputation in which the dramas of Atta stood among the countrymen of Horace.—81. *Patres;* equivalent to *seniores.*—82. *Quae gravis Aesopus, quae doctus Roscius egit.* "Which the dignified Aesopus, which the skilful Roscius have performed." Aesopus and Roscius were two distinguished actors of the day. Cicero makes mention of them both, but more particularly of the latter, who attained to such eminence in the histrionic art that his name became proverbial; and an individual that excelled, not merely in this profession but in any other, was styled a Roscius in that branch.—84. *Minoribus;* equivalent to *junioribus.*—85. *Perdenda.* "Is deserving only of being destroyed."

86—88. 86. *Jam Saliare Numae carmen qui laudat*, &c. The *carmen Saliare*, here referred to, consisted of the strains sung by the Salii, or priests of Mars, in their solemn procession. This sacerdotal order was instituted by Numa, for the purpose of preserving the sacred *ancilia.*

Quod mecum ignorat, solus vult scire videri :
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graiis novitas invisa fuisset,

There remain only a few words of the song of the Salii, which have been cited by Varro. In the time of this writer, the *carmen Saliare* was little, if at all, understood.—87. *Scire.* "To understand."—88. *Ingeniis non ille favet*, &c. The remark here made is perfectly just ; for how can one, in reality, cherish an admiration for that, the tenor and the meaning of which he is unable to comprehend ?

90—92. 90. *Quod si tam Graiis novitas invisa fuisset*, &c. The poet, having sufficiently exposed the unreasonable attachment of his countrymen to the fame of the earlier writers, now turns to examine the pernicious influence which it is likely to exert on the rising literature of his country. He commences by asking a pertinent question, to which it concerned his antagonists to make a serious reply. They had magnified (line 28) the perfection of the Grecian models. But what (from line 90 to 93) if the Greeks had conceived the same aversion to novelties as the Romans? How then could these models have ever been furnished to the public use? The question, it will be perceived insinuates what was before affirmed to be the truth of the case—that the unrivalled excellence of the Greek poets proceeded only from long and vigorous exercise, and a painful uninterrupted application to the arts of verse. The liberal spirit of that people led them to countenance every new attempt towards superior literary excellence ; and so, by the public favour, their writings, from rude essays, became at length the standard and the admiration of succeeding times. The Romans had treated their adventurers quite otherwise, and the effect was answerable. This is the purport of what to a common eye may look like a digression (from line 93 to 108) in which are delineated the very different genius and practice of the two nations. For the Greeks (to line 102) had applied themselves, in the intervals of their leisure from the toils of war, to the cultivation of literature and the elegant arts. The activity of these restless spirits was incessantly attempting some new and untried form of composition ; and when that was brought to a due degree of perfection, it turned in good time to the cultivation of some other ; so that the very caprice of humour (line 101) assisted in this country to advance and help forward the public taste. Such was the effect of peace and opportunity with them. *Hoc paces habuere bonae ventique secundi.* The Romans, on the other hand (to line 108), acting under the influence of a colder temperament, had directed their principal efforts to the pursuit of domestic utilities, and a more dexterous management of the arts of gain. The consequence was, that when (to line 117) the old frugal spirit had in time decayed, and they began to seek for the elegancies of life, a fit of versifying, the first of all liberal amusements that usually seizes an idle people, came upon them. But their ignorance of rules, and want of exercise in the art of writing, rendered them wholly unfit to succeed in it. The root of the mischief was the idolatrous regard paid to their ancient poets, which

Quam nobis, quid nunc esset vetus? aut quid haberet,
Quod legeret tereretque viritim publicus usus?
Ut primum positis nugari Graecia bellis
Coepit, et in vitium fortuna labier aequa,
Nunc athletarum studiis, nunc arsit equorum;
Marmoris aut eboris fabros aut aeris amavit;
Suspendit picta vultum mentemque tabella;
Nunc tibicinibus, nunc est gavisa tragoedis:
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonae ventique secundi.
Romae dulce diu fuit et solenne, reclusa
Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos,

checked the progress of true genius, and drew it aside into a vicious and unprofitable mimicry of earlier times. Hence it came to pass, that wherever, in other arts, the previous knowledge of rules is required to the practice of them, in this of versifying no such qualification was deemed necessary: *Scribimus indocti doctique poëmata passim.*—92. *Quod legeret tereretque*, &c. "That would have been read and thumbed in common by every body."

93—102. 93. *Nugari.* "To turn her attention to amusements." —*Bellis;* alluding particularly to the Persian war; for, from this period more attention began to be paid to literature and the peaceful arts.—94. *Et in vitium fortuna labier aequa.* "And, from the influence of prosperity, to glide into corruption;" *i. e.* to abandon the strict moral discipline of earlier days.—*Aequa;* equivalent to *secunda.*—95. *Equorum;* alluding to equestrian games.—96. *Fabros.* "Artists."—97. *Suspendit picta vultum mentemque tabella.* "She fixed her look and her whole mind upon the painting;" *i. e.* she gazed with admiration on fine paintings. The elegant use of *suspendere*, in this passage, is deserving of particular attention.—98. *Tibicinibus.* The reference is to comedy, in allusion to the music of the flute which accompanied the performance of the actor.—*Sub nutrice puella velut si luderet infans.* "Like an infant girl sporting beneath her nurse's care," or, more literally, "As if, an infant girl, she sported under a nurse." *Nutrix* here embraces the idea of both nurse and attendant, but more particularly the latter. —100. *Mature plena.* "Soon cloyed."—102. *Hoc.* "This effect."—*Paces bonae ventique secundi.* "The happy times of peace, and the favouring gales of national prosperity." Compare note on verse 90.

103—117. 103. *Reclusa mane domo vigilare*, &c. "To be up early in the morning with open doors, to explain the laws to clients, to put out money carefully guarded by good securities." The terms *rectis nominibus* have reference to the written obligation of repayment, as signed by the borrower, and having the names of witnesses also annexed.—106.

Majores audire, minori dicere, per quae
Crescere res posset, minui damnosa libido.
Mutavit mentem populus levis, et calet uno
Scribendi studio: puerique patresque severi
Fronde comas vincti coenant, et carmina dictant.
Ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacior; et, prius orto
Sole vigil, calamum et chartas et scrinia posco.
Navim agere ignarus navis timet; abrotonum aegro
Non audet, nisi qui didicit, dare: quod medicorum est,
Promittunt medici; tractant fabrilia fabri:
Scribimus indocti doctique poëmata passim.
  Hic error tamen, et levis haec insania, quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum;
Detrimenta, fugas servorum, incendia ridet;

Majores audire, minori dicere, &c. Compare the scholiast: "Majores, *senes*: minori, *juniori*."—108. *Mutavit mentem populus levis*, &c. Compare note on verse 90.—109. *Patresque severi.* The epithet *severi* is ironical.—110. *Dictant.* "Dictate," *i. e.* to their amanuenses.—112. *Parthis mendacior.* The Parthians were a false and lying nation. Their very mode of fighting proved this, by their appearing to fly while they actually fought; nor is the allusion a bad one in reference to a poet who renounces rhyming and yet continues to write.—113. *Scrinia;* a kind of case or portfolio to hold writing materials.—114. *Ignarus navis.* Supply *agendae.*—*Abrotonum.* "Southernwood;" an odoriferous shrub, which grows spontaneously in the southern parts of Europe; and is cultivated elsewhere in gardens. It was used very generally in medicine before the introduction of camomile. (Plin. *Hist. Nat.* xxi. 10.) Wine, in which southernwood had been put (*οἶνος ἀβροτονίτης*), was thought to possess very healthful properties.—116. *Promittunt.* In the sense of *profitentur.*—117. *Scribimus indocti doctique poëmata passim.* Compare note on verse 90.

118—124. 118. *Hic error tamen, et levis haec insania*, &c. Having sufficiently obviated the popular and reigning prejudices against the modern poets, Horace, as the advocate of their fame, now undertakes to set forth in a just light their real merits and pretensions. In furtherance of this view, and in order to impress the emperor with as advantageous an idea as possible of the worth and dignity of the poetic calling, he proceeds to draw the character of the true bard, in his civil, moral, and religious virtues. For the muse, as the poet contends, administers in this threefold capacity to the service of the state.—119. *Vatis avarus non temere est animus.* "The breast of the bard is not easily swayed by avaricious feelings." In general, a powerful inclination for poetry mortifies and subdues all other passions. Engaged in an amusement, which is always innocent, if not laudable, while it is

Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo.
Militiae quamquam piger et malus, utilis urbi;
Si das hoc, parvis quoque rebus magna juvari.
Os tenerum pueri balbumque poëta figurat;
Torquet ab obscoenis jam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae;
Recte facta refert; orientia tempora notis
Instruit exemplis; inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?

only an amusement, a poet wishes to entertain the public, and usually does not give himself too much pain to raise his own fortune, or injure that of others.—122. *Non fraudem socio puerove incogitat ullam pupillo.* "He meditates nothing fraudulent against a partner, nor against the boy that is his ward." As regards the term *socio*, consult note on Ode III. xxiv. 60. *Incogitat* is analogous to the Greek ἐπινοεῖ or ἐπιβουλεύει. Horace appears to have been the first, if not the only writer that has made use of this verb.—124. *Vivit siliquis et pane secundo.* "He lives on carobs and brown bread." By *siliquis* are here meant the pods of the carob-tree, which in times of scarcity supplied the poor with food. —*Pane secundo;* literally, "bread of a second quality."—124. *Malus.* "Cowardly."

126—131. 126. *Os tenerum pueri balbumque poëta figurat.* "The poet fashions the tender and lisping accents of the boy." Horace now begins to enumerate the positive advantages that flow from his art. It fashions the imperfect accents of the boy; for children are first made to read the works of the poets; they get their moral sentences by heart, and are in this way taught the mode of pronouncing with exactness and propriety.—127. *Torquet ab obscoenis jam nunc sermonibus aurem.* In a moral point of view, argues Horace, the services of poetry are not less considerable. It serves to turn the ear of youth from that early corrupter of its innocence, the seducement of loose and impure communication. 128. *Mox etiam pectus praeceptis format amicis.* Poetry next serves to form our riper age, which it does with all the address and tenderness of friendship *(amicis praeceptis)*, by the sanctity and wisdom of the lessons which it inculcates, and by correcting rudeness of manners, and envy and anger.—120. *Recte facta refert.* "He records virtuous and noble actions."—*Orientia tempora notis instruit exemplis.* "He instructs the rising generation by well-known examples;" *i. e.* he places before the eyes of the young, as models of imitation in after-life, well-known examples of illustrious men.—131. *Inopem solatur et aegrum.* The poet can relieve even the languor of ill health, and sustain poverty herself under the scorn and insult of contumelious opulence.

132—137. 132. *Castis cum pueris ignara puella mariti,* &c. An elegant expression for *chorus castorum puerorum et castarum virginum.* We now enter upon an enumeration of the services which poetry ren-

Poscit opem chorus, et praesentia numina sentit;
Coelestes implorat aquas, docta prece blandus
Avertit morbos, metuenda pericula pellit;
Impetrat et pacem, et locupletem frugibus annum.
Carmine Dî superi placantur, carmine Manes.
Agricolae prisci, fortes, parvoque beati,
Condita post frumenta, levantes tempore festo
Corpus, et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris, et conjuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium, memorem brevis aevi.
Fescennina per hunc invecta licentia morem

ders to religion.—134. *Et praesentia numina sentit.* "And finds the gods propitious."—135. *Coelestes implorat aquas.* In times of great drought, to avert the wrath of heaven and obtain rain, solemn sacrifices were offered to Jupiter, called *Aquilicia.* The people walked bare-foot in procession, and hymns were sung by a chorus of boys and girls.—*Docta prece blandus.* "Sweetly soothing in instructed prayer;" *i. e.* in the accents of prayer as taught them by the bard.—136. *Avertit morbos.* Phœbus, whose aid the chorus invokes, is a *deus averruncus,* *ἀποτρόπαιος*.—137. *Pacem.* "National tranquillity."

139—144. 139. *Agricolae prisci, fortes, parvoque beati,* &c. As regards the connexion in the train of ideas, compare the remarks of Hurd. "But religion, which was its noblest end, was, besides, the first object of poetry. The dramatic muse in particular had her birth, and derived her very character from it. This circumstance then leads him, with advantage, to give an historical deduction of the rise and progress of Latin poetry, from its first rude workings in the days of barbarous superstition, through every successive period of its improvement, down to his own times."—141. *Spe finis.* "Through the hope of their ending."—143. *Tellurem porco, Silvanum lacte piabant.* The poet here selects two from the large number of rural divinities, Tellus, or Ceres, and Silvanus.—144. *Genium, memorem brevis aevi.* "The Genius that reminds us of the shortness of our existence." Consult note on Ode III. xvii. 14. Flowers, cakes, and wine, were the usual offerings to this divinity: no blood was shed, because it appeared unnatural to sacrifice beasts to a god who presided over life, and was worshipped as a grand enemy of death. The poet says, he taught his votaries to remember the shortness of life, because, as he was born with them, entered into all their pleasures, and died with them, he pressed them for his own sake, to make the best use of their time.

145—154. 145. *Fescennina per hunc invecta licentia morem,* &c. As the Grecian holidays were celebrated with offerings to Bacchus and Ceres, to whose bounty they owed their wine and corn, in like manner the ancient Italians propitiated, as the poet has just informed us, their agricultural or rustic deities with appropriate offerings. But as they knew nothing of the Silenus or Satyrs of the Greeks, who acted so conspicuous a part in the rural celebrations of this people, a chorus of

Versibus alternis opprobria rustica fudit;
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec jam saevus apertam
In rabiem verti coepit jocus, et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti; fuit intactis quoque cura
Conditione super communi; quin etiam lex
Poenaque lata, malo quae nollet carmine quemquam
Describi. Vertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.
  Graecia capta ferum victorem cepit, et artes
Intulit agresti Latio: sic horridus ille

peasants, fantastically disguised in masks cut out from the bark of trees, danced or sung to a certain kind of verse, which they called Saturnian. Such festivals had usually the double purpose of worship and recreation; and accordingly the verses often digressed from the praises of Bacchus to mutual taunts and railleries, like those in Virgil's third eclogue, on the various defects and vices of the speakers, "*Versibus alternis opprobria rustica fudit.*" Such verses, originally sung or recited in the Tuscan and Latin villages at nuptials or religious festivals, were first introduced at Rome by *Histrions*, who were summoned from Etruria to Rome in order to allay a pestilence which was depopulating the city. (*Liv.* vii. 2.) These Histrions, being mounted on a stage, like our mountebanks, performed a sort of ballet, by dancing and gesticulating to the sound of musical instruments. The Roman youths thus learned to imitate their gestures and music, which they accompanied with railing verses delivered in extemporary dialogue. Such verses were termed *Fescennine*, either because they were invented at *Fescennia*, a city of Etruria; or from *Fascinus*, one of the Roman deities. The jeering, however, which had been at first confined to inoffensive raillery, at length exceeded the bounds of moderation, and the peace of private families was invaded by the unrestrained license of personal invective. This exposure of private individuals, which alarmed even those who had been spared, was restrained by a salutary law of the Decemviri.—147. *Recurrentes accepta per annos.* "Received through returning years;" *i. e.* handed down with each returning year.—148. *Donec jam saevus apertam*, &c. "Until now bitter jests began to be converted into open and virulent abuse."—151. *Fuit intactis quoque cura*, &c. "They too that were as yet unassailed felt a solicitude for the common condition of all."—153. *Malo quae nollet carmine quemquam describi.* "Which forbade any one being stigmatized in defamatory strains."—154. *Vertere modum.* Supply *poëtae.*—*Formidine fustis.* The punishment ordained by the law already referred to, against any one who should violate its provisions, was to be beaten to death with clubs. It was termed *fustuarium*, and formed also a part of the military discipline in the case of deserters.

156, 157. 156. *Graecia capta ferum victorem cepit.* "Conquered

Defluxit numerus Saturnius; et grave virus
Munditiae pepulere: sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis;
Et post Punica bella quietus quaerere coepit,
Quid Sophocles et Thespis et Aeschylus utile ferrent.
Tentavit quoque rem, si digne vertere posset;
Et placuit sibi, natura sublimis et acer;
Nam spirat tragicum satis, et feliciter audet:
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere

Greece made captive her savage conqueror." The noblest of all conquests, that of literature and the arts.—157. *Sic horridus ille defluxit numerus Saturnius.* "In this way the rough Saturnian measure ceased to flow." *Defluxit* is here equivalent to *fluere desiit.* The Saturnian measure was a sort of irregular iambic verse, said to have been originally employed by Faunus and the prophets, who delivered their oracles in this measure. This was the most ancient species of measure employed in Roman poetry; it was universally used before the melody of Greek verse was poured on the Roman ear, and, from ancient practice, the same strain continued to be repeated till the age of Ennius, by whom the heroic measure was introduced.

158—167. 158. *Et grave virus munditiae pepulere.* "And purer habits put the noisome poison to flight;" *i.e.* a purer and more elegant style of composition succeeded to the rugged numbers of the Saturnian verse, and put to flight the poison of rusticity and barbarism. The force of *virus,* in this passage, is well explained by the remark of Cruquius, "*Doctas aures enecat oratio barbara.*"—160. *Vestigia ruris.* "The traces of rusticity."—161. *Serus enim Graecis admovit acumina chartis.* Supply *Latinus.* "For the Roman was late in applying the edge of his intellect to the Grecian pages."—162. *Quietus.* "Enjoying repose."—163. *Quid Sophocles et Thespis et Aeschylus utile ferrent.* "What useful matter Sophocles and Thespis and Æschylus afforded." The chronological order is *Thespis, Aeschylus, et Sophocles.*—164. *Tentavit quoque rem, si digne vertere posset.* "He made the experiment, too, whether he could translate their pieces in the way that they deserved."—165. *Et placuit sibi, natura sublimis et acer.* "And he felt pleased with himself at the result, being by nature of a lofty and high-toned character."—166. *Nam spirat tragicum satis, et feliciter audet.* "For he breathes sufficient of the spirit of tragedy, and is happy in his flights;" literally, "and dares successfully."—167. *Inscite;* equivalent to *stulte.*

168—170. 168. *Creditur, ex medio quia res arcessit,* &c. "Comedy, because it takes its subjects from common life, is believed to carry with it the least degree of exertion; but comedy has so much the more labour connected with itself, the less indulgence it meets with;" *i.e.* many are apt to think that comedy, because it takes its characters from common life is a matter of but little labour; it is in reality, however

Sudoris minimum, sed habet Comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus
Quo pacto partes tutetur amantis ephebi;
Ut patris attenti; lenonis ut insidiosi:
Quantus sit Dossennus edacibus in parasitis;
Quam non adstricto percurrat pulpita socco.
Gestit enim nummum in loculos demittere, post hoc
Securus, cadat an recto stet fabula talo.
Quem tulit ad scenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat.

a work of by so much the greater toil, as it has less reason to hope for pardon to be extended to its faults. Horace's idea is this: In tragedy the grandeur of the subject not only supports and elevates the poet, but also attaches the spectator, and leaves him no time for malicious remarks. It is otherwise, however, in comedy, which engages only by the just delineation that is made of sentiments and characters.—170. *Adspice, Plautus quo pacto partes tutetur amantis ephebi*, &c. "See in what mannér Plautus supports the character of the youthful lover; how, that of the covetous father; how, that of the cheating pimp." Horace, the better to show the difficulty of succeeding in comedy, proceeds to point out the faults which the most popular comic writers have committed.

175—177. 175. *Gestit enim nummum in loculos demittere*, &c. The allusion is still to Dossennus, who, according to the poet, was attentive only to the acquisition of gain, altogether unconcerned about the fate of his pieces after this object was accomplished.—177. *Quem tulit ad scenam ventoso gloria curru*, &c. Horace, as Hurd remarks, here ironically adopts the language of an objector, who, as the poet has very satirically contrived, is left to expose himself in the very terms of his objection. He has just been urging the love of money as another cause that contributed to the prostitution of the Roman comic muse, and has been blaming the venality of the Roman dramatic writers in the person of Dossennus. They had shown themselves more solicitous about filling their pockets, than deserving the reputation of good poets. But, instead of insisting farther on the excellence of this latter motive, he stops short, and brings in a bad poet himself to laugh at it. "What? Is the mere love of praise to be our only object? Are we to drop all inferior considerations, and drive away to the expecting stage in the puffed car of vain glory? And why? To be dispirited or inflated, as the capricious spectator shall think fit to withhold or bestow his applause. And is this the mighty benefit of thy vaunted passion for fame? No; farewell the stage, if the breath of others is *that* on which the silly bard is made to depend for the contraction or enlargement of his dimensions." To all this *convincing* rhetoric the poet condescends to interpose no objection, well knowing that no truer service is, oftentimes, done to virtue or good sense, than when a knave or fool is left to himself to employ his idle raillery against either.

178—182. 178. *Exanimat lentus spectator sedulus inflat.* "A list-

Sic leve, sic parvum est, animum quod laudis avarum
Subruit ac reficit. Valeat res ludicra, si me
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poëtam.
Quod numero plures, virtute et honore minores,
Indocti stolidique, et depugnare parati,
Si discordet eques, media inter carmina poscunt
Aut ursum aut pugiles: his nam plebecula gaudet.

less spectator dispirits, an attentive one puffs up."—180. *Subruit ac reficit.* "Overthrows and raises up again."—*Valeat res ludiera.* "Farewell to the stage;" *i. e.* to the task of dramatic composition.—181. *Palma negata.* The poet here borrows the language of the games; so also in *reducit.*—182. *Saepe etiam audacem fugat hoc terretque poëtam,* &c. The poet has just shown, that the comic writers so little regarded fame and the praise of good writing, as to make it the ordinary topic of their ridicule, representing it as the mere illusion of vanity and the infirmity of weak minds, to be caught by so empty and unsubstantial a benefit. Though were any one, he now adds, in defiance of public ridicule, so *daring* as frankly to avow and submit himself to this generous motive, yet one thing remained to check and weaken the vigour of his emulation. This (from line 182 to 187) was the folly and ill taste of the undiscerning multitude. These, by their rude clamours, and the authority of their numbers, were enough to dishearten the most intrepid genius; when, after all his endeavours to reap the glory of a finished production, the action was almost sure to be broken in upon and mangled by the shows of wild beasts and gladiators; those dear delights, which the Romans, it seems, prized much above the highest pleasures of the drama. Nay, the poet's case was still more desperate; for it was not the untutored rabble alone that gave countenance to these illiberal sports; even rank and quality, at Rome, debased itself in showing the strongest predilection for these shows, and was as ready as the populace to prefer the uninstructing pleasures of the eye to those of the ear. "*Equitis quoque jam migravit ab aure voluptas,*" &c. And because this barbarity of taste had contributed more than any thing else to deprave the poetry of the stage, and discourage able writers from studying its perfection, what follows, from line 189 to 207, is intended as a satire upon this madness, this admiration of pomp and spectacle, this senseless applause bestowed upon the mere decorations of the scene, and the stage-tricks of the day: all which were more surely calculated to elicit the approbation of an audience, than the utmost regard, on the part of the poet, either to justness of design or beauty of execution.

183—192. 183. *Quod numero plures, virtute et honore minores,* &c. In this and the succeeding line the poet draws a brief but most faithful picture of the Roman *plebs.*—185. *Eques.* The *Equites,* as a better educated class, are here opposed to the Plebeians.—186. *Aut ursum aut pugiles.* This was before the erection of amphitheatres. The first amphitheatre was erected by Statilius Taurus, in the reign of Augustus.

Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quatuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae;
Mox trahitur manibus regum fortuna retortis;
Esseda festinant, pilenta, petorrita, naves;
Captivum portatur ebur, captiva Corinthus.
  Si foret in terris, rideret Democritus; seu
Diversum confusa genus panthera camelo,
Sive elephas albus vulgi converteret ora:
Spectaret populum ludis attentius ipsis,
Ut sibi praebentem mimo spectacula plura.
Scriptores autem narrare putaret asello

—187. *Verum equitis quoque jam*, &c. This corruption of taste now spreads even to the more educated classes.—188. *Incertos oculos.* "Eyes continually wandering from one object to another;" *i. e.* attracted by the variety and splendour of the objects exhibited, so as to be uncertain on which to rest.—189. *Quatuor aut plures aulaea in horas.* "For four hours or more is the curtain kept down." We have rendered this literally, and in accordance with the language of former days. In the ancient theatres, when the play began the curtain was drawn down under the stage. Thus the Romans said *tollere aulaea*, "to raise the curtain," when the play was done; and *premere aulaea*, when the play commenced and the performers appeared. Horace, therefore, here alludes to a piece which, for four hours and upwards, exhibited one unbroken spectacle of troops of horses, companies of foot, &c. In other words, the piece in question is a mere show, calculated to please the eye, without at all improving the mind, of the spectator.—191. *Regum fortuna.* "The fortune of kings;" *i. e.* unfortunate monarchs.—192. *Petorrita.* Consult note on Sat. I. vi. 104.—*Naves.* The allusion is supposed to be to the beaks of ships placed on vehicles, and displayed as the ornaments of a triumphal pageant.—193. *Captivum ebur*; either richly-wrought articles of ivory are here meant, or else tusks of elephants (*dentes eburnei*).—*Captiva Corinthus.* "A captive Corinth;" *i. e.* a whole Corinth of precious and costly articles. Corinth, once so rich in every work of art, is here used as a general expression to denote whatever is rare and valuable.

194—207. 194. *Democritus.* Consult note on Epistle I. xii. 12.—195. *Diversum confusa genus panthera camelo.* "A panther mixed with a camel, a distinct species;" *i. e.* distinct from the common panther. The poet alludes to the Cameleopard or Giraffe.—196. *Elephas albus.* White elephants are as great a rarity, almost, in our own days, and their possession is eagerly sought after, and highly prized, by some of the Eastern potentates.—*Converteret.* Supply *in se.*—197. *Spectaret populum ludis attentius ipsis*, &c. "He would gaze with more attention on the people than on the sports themselves, as affording him more strange sights than the very actor." *Mimo* is here taken in the general signification of *histrio.*—199. *Scriptores autem narrare putaret*, &c.

Fabellam surdo. Nam quae pervincere voces
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus, aut mare Tuscum:
Tanto cum strepitu ludi spectantur, et artes,
Divitiaeque peregrinae; quibus oblitus actor
Quum stetit in scena, concurrit dextera laevae.
Dixit adhuc aliquid?—Nil sane.—*Quid placet ergo?*—
Lana Tarentino violas imitata veneno.

Ac ne forte putes, me, quae facere ipse recusem,
Quum recte tractent alii, laudare maligne;

"While he would think the writers told their story to a deaf ass;" *i. e.* while, as for the poets, he would think them employed to about as much purpose as if they were telling their story to a deaf ass.—200. *Nam quae pervincere voces evaluere sonum*, &c. "For what strength of lungs is able to surmount the din with which our theatres resound?" *i. e.* for what actor can make himself heard amid the uproar of our theatres?—202. *Garganum mugire putes nemus*, &c. The chain of Mount Garganus was covered with forests, and exposed to the action of violent winds. Hence the roaring of the blast amid its woods forms no unapt comparison on the present occasion. Consult note on Ode II. ix. 7.—203. *Et artes, divitiaeque peregrinae.* "And the works of art, and the riches of foreign lands." *Artes* here refers to the statues, vases, and other things of the kind, that were displayed in the theatrical pageants which the poet condemns.—204. *Quibus oblitus actor quum stetit in scena*, &c. "As soon as the actor makes his appearance on the stage, profusely covered with which, the right hand runs to meet the left;" *i. e.* applause is given. The allusion in *quibus*, that is in *divitiae*, is to purple, precious stones, costly apparel, &c.—207. *Lana Tarentino violas imitata veneno.* "The wool of his robe, which imitates the hues of the violet by the aid of Tarentine dye;" *i. e.* his robe dyed with the purple of Tarentum, and not inferior in hue to the violet. *Veneno* is here taken in the same sense that φάρμακον sometimes is in the Greek.

208—214. 208. *Ac ne forte putes, me, quae facere ipse recusem*, &c. Here, observes Hurd, the poet should naturally have concluded his defence of the dramatic writers; having alleged every thing in their favour, that could be urged plausibly, from *the state of the Roman stage—the genius of the people—and the several prevailing practices of ill taste*, which had brought them into disrepute with the best judges. But finding himself obliged, in the course of this vindication of the modern stage-poets, to censure, as sharply as their very enemies, the vices and defects of their poetry; and fearing lest this severity on a sort of writing to which he himself had never pretended, might be misinterpreted as the effect of envy only, and a malignant disposition towards the art itself, under cover of pleading for its professors, he therefore frankly avows (from line 208 to 214) his preference of the dramatic to every other species of poetry; declaring the sovereignty of its pathos over the *affections*, and the magic of its illusive scenery on the *imagination*, to be the highest argument of poetic excellence, the

Ille per extentum funem mihi posse videtur
Ire poëta; meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis, modo ponit Athenis.
Verum age, et his, qui se lectori credere malunt,

last and noblest exercise of human genius.—209. *Laudare maligne.* "Condemn by faint praise."—210. *Ille per extentum funem mihi posse videtur ire poëta.* "That poet appears to me able to walk upon the tight rope;" *i. e.* able to do any thing, to accomplish the most difficult undertakings in his art. The Romans, who were immoderately addicted to spectacles of every kind, had in particular esteem the *funambuli*, or rope-dancers. From the admiration excited by their feats, the expression, *ire per extentum funem*, came to denote proverbially, an uncommon degree of excellence and perfection in any thing. The allusion is here made with much pleasantry, as the poet had just been rallying his countrymen on their fondness for these extraordinary achievements.—211. *Meum qui pectus inaniter angit.* "Who tortures my bosom by his unreal creations;" *i. e.* by his fictions.—211. *Falsis terroribus implet.* According to Hurd, the word *inaniter*, on which we have already remarked, as well as the epithet *falsis*, applied to *terroribus*, would express that wondrous force of dramatic representation, which compels us to take part in feigned adventures and situations as if they were real; and exercises the passions with the same violence in remote fancied scenes, as in the present distresses of actual life.—214. *Verum age, et his, qui se lectori credere malunt,* &c. As regards the connexion in the train of ideas, compare the remarks of Hurd: "One thing still remained. Horace had taken upon himself to apologize for the Roman poets in general; but after an encomium on the office itself, he confines his defence to the writers for the stage only. In conclusion then, he was constrained, by the very purpose of his address, to say a word or two in behalf of the remainder of this neglected family—of those who, as the poet expresses it, had *rather trust to the equity of the closet, than subject themselves to the caprice and insolence of the theatre.* Now, as before in asserting the honour of the stage-poets, he every where supposes the emperor's disgust to have sprung from the wrong conduct of the poets themselves, and then extenuates the blame of such conduct by considering, still farther, the causes which gave rise to it; so he prudently observes the same method here. The politeness of his addresses concedes to Augustus the just offence he had taken to his brother poets; whose honour, however, he contrives to save, by softening the occasions of it. This is the drift of what follows, (from line 214 to 229) where he pleasantly recounts the several foibles and indiscretions of the muse; but in a way that could only dispose the emperor to smile at, or, at most, to pity her infirmities, not provoke his serious censure and disesteem. They amount, on the whole, but to certain idlenesses of vanity, the almost inseparable attendants of wit as well as beauty; and may be forgiven in each, as implying a strong desire to please, or rather as qualifying both to please. One of the most exceptionable of these vanities was a fond persuasion, too readily taken up by men of parts and genius, that preferment is the

Quam spectatoris fastidia ferre superbi,
Curam redde brevem, si munus Apolline dignum
Vis complere libris, et vatibus addere calcar,
Ut studio majore petant Helicona virentem.
  Multa quidem nobis facimus mala saepe poëtae,
(Ut vineta egomet caedam mea) quum tibi librum
Sollicito damus aut fesso; quum laedimur, unum
Si quis amicorum est ausus reprendere versum;
Quum loca jam recitata revolvimus irrevocati;
Quum lamentamur, non apparere labores
Nostros, et tenui deducta poëmata filo;
Quum speramus eo rem venturam, ut simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas, et egere vetes, et scribere cogas.
Sed tamen est operae pretium cognoscere, quales

constant pay of merit; and that, from the moment their talents become known to the public, distinction and advancement are sure to follow."

215—227. 215. *Spectatoris fastidia superbi.* "The capricious humor of an arrogant spectator."—216. *Curam redde brevem.* "Bestow in turn some little attention."—*Munus Apolline dignum;* alluding to the Palatine library, established by the emperor. Consult note on Epist. I. iii. 17.—219. *Multa quidem nobis facimus,* &c. Compare note on verse 212.—220. *Ut vineta egomet caedam mea.* "That I may prune my own vineyard;" *i. e.* that I may be severe against myself as well as against others.—221. *Quum laedimur, unum si quis amicorum,* &c. Horace now touches upon the vanity of the poetical tribe. Compare note on verse 214.—223. *Quum loca jam recitata revolvimus irrevocati.* "When, unasked, we repeat passages already read." The allusion is to the Roman custom of authors reading their productions to a circle of friends or critics, in order to ascertain their opinion respecting the merits of the work submitted to their notice.—*Irrevocati;* equivalent here to *injussi.* The allusion is borrowed from the Roman stage where an actor was said *revocari,* whose performance gave such approbation that he was recalled by the audience for the purpose of repeating it, or, as we would say, was *encored.*—224. *Non apparere.* "Do not appear;" *i. e.* was not noticed.—225. *Et tenui deducta poëmata filo.* "And our poems spun out in a fine thread;" *i. e.* and our finely-wrought verses.—227. *Commodus ultro arcessas.* "Thou wilt kindly, of thine own accord, send for us."

229—233. 229. *Sed tamen est operae pretium,* &c. Horace now touches upon a new theme. Fond and presumptuous, observes he, as are the hopes of poets, it may well deserve a serious consideration, who of them are fit to be entrusted with the glory of princes; what *ministers* are worth retaining in the service of an illustrious virtue, whose honours demand to be solemnized with a religious reverence, and should not be left to the profanation of vile and unhallowed hands. And, to support this position, he alleges the example of a great monarch, who

Aedituos habeat belli spectata domique
Virtus, indigno non committenda poëtae.
Gratus Alexandro regi Magno fuit ille
Choerilus, incultis qui versibus et male natis
Retulit acceptos, regale numisma, Philippos.
Sed veluti tractata notam labemque remittunt
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se, praeter Apellem,
Pingeret, aut alius Lysippo duceret aera

had dishonoured himself by a neglect of this care—of Alexander the Great, who, when master of a vast empire, perceived indeed the importance of gaining a poet to his service ; but, unluckily, chose so ill, that the encomiums of the bard whom he selected, only tarnished the native splendour of those virtues which should have been presented in their fairest hues to the admiration of the world. In his appointment of artists, on the other hand, this prince showed a much truer judgment ; for he suffered none but an Apelles and a Lysippus to represent the form and fashion of his *person.* But his *taste*, which was thus exact and refined in what concerned the mechanical execution of the fine arts, took up with a Chœrilus to transmit an image of his *mind* to future ages : so grossly undiscerning was he in works of poetry and the liberal offerings of the muse.—230. *Aedituos.* "Ministers," or "keepers." The *aeditui* were those who took charge of the temples as keepers or overseers.—233. *Choerilus ;* a poet, in the train of Alexander, who is mentioned also by Quintus Curtius (VIII. v. 8), Ausonius (*Ep.* 16), and also by Acron and Porphyrion. Alexander is said to have promised him a piece of gold for every good verse that he made in his praise. It is also stated, that this same poet having, by a piece of presumption, consented to receive a blow for every line of the Panegyric on Alexander which should be rejected by the judges, suffered severely for his folly. There were several other poets of the same name.—*Incultis qui versibus et male natis,* &c. "Who owed to his rough and ill-formed verses the Philippi, royal coin, that he received." Acron, in his scholium on the 357th verse of the Epistle to the Pisos, relates, that Alexander told Choerilus, he would rather be the Thersites of Homer than the Achilles of Choerilus. Some commentators have therefore supposed that Horace has altered the story, in order the better to suit his argument, and that, if Alexander did bestow any sum of money upon Chœrilus, it was on condition that he should never write about him again.—234. *Philippos.* Gold pieces, with Philip's head upon them, thence called *Philippi.*

235—245. 235. *Sed veluti tractata notam labemque remittunt,* &c. "But as ink, when touched, leaves behind it a mark and a stain, so writers, generally speaking, soil by paltry verse distinguished actions." —240. *Alius Lysippo.* "Any other than Lysippus." Compare the Greek idiom ἄλλος Λυσίππου, of which this is an imitation.—*Duceret*

Fortis Alexandri vultum simulantia. Quod si
Judicium subtile videndis artibus illud
Ad libros et ad haec Musarum dona vocares,
Boeotum in crasso jurares aëre natum.
At neque dedecorant tua de se judicia, atque
Munera, quae multa dantis cum laude tulerunt,
Dilecti tibi Virgilius Variusque poëtae;
Nec magis expressi vultus per aënea signa,
Quam per vatis opus mores animique virorum

aera fortis Alexandri vultum simulantia. "Mould in brass the features of the valiant Alexander;" literally, "fashion the brass representing the features," &c. *Ducere,* when applied, as in the present instance, to metal, means to forge, mould, or fashion out, according to some proposed model.—241. *Quod si judicium subtile videndis artibus illud,* &c. "But wert thou to call that acute perception, which he possessed in examining into other arts, to literary productions, and to these gifts of the Muses, thou wouldst swear that he had been born in the thick air of the Bœotians;" *i. e.* was as stupid as any Bœotian. Bœotian dulness was proverbial, but how justly, the names of Pindar, Epaminondas, Plutarch, and other natives of this country, will sufficiently prove. Much of this sarcasm on the national character of the Bœotians is no doubt to be ascribed to the malignant wit of their Attic neighbours.—245. *At neque dedecorant tua de se judicia,* &c. As regards the connexion in the train of ideas, compare the remarks of Hurd: "The poet makes a double use of the ill judgment of Alexander. For nothing could better demonstrate the importance of poetry to the honour of greatness, than that this illustrious conqueror, without any particular knowledge or discernment in the art itself, should think himself concerned to court its assistance. And, then, what could be more likely to engage the emperor's farther protection and love of poetry, than the insinuation (which is made with infinite address) that as he honoured it equally, so he understood its merits much better? For (from line 245 to 248, where, by a beautiful concurrence, the flattery of his prince falls in with the more honest purpose of doing justice to the memory of his friends), it was not the same unintelligent liberality which had cherished Chœrilus, that poured the full stream of Cæsar's bounty on such persons as Varius and Virgil. And, as if the spirit of these inimitable poets had at once seized him, he breaks away in a bolder strain (from line 248 to 250) to sing the triumphs of an art, which expressed the manners and the mind in fuller and more durable relief, than painting or even sculpture had ever been able to give to the external figure; and (from line 250 to the end) apologizes for himself in adopting the humbler epistolary species, when a warmth of inclination and the unrivalled glories of his prince were continually urging him on to the nobler encomiastic poetry.

246—270. 246. *Multa dantis cum laude.* "With high encomiums on the part of him who bestowed them." *Dantis* is here elegantly substituted for *tua.* The clause may also be rendered, but with less spirit, "with great praise bestowed upon him who gave them;" *i. e.* bestowed

Clarorum apparent. Nec sermones ego mallem
Repentes per humum, quam res componere gestas;
Terrarumque situs et flumina dicere, et arces
Montibus impositas, et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Janum,
Et formidatam Parthis te principe Romam;
Si, quantum cuperem, possem quoque. Sed neque parvum
Carmen majestas recipit tua, nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem stulte, quem diligit, urguet,
Praecipue quum se numeris commendat et arte:
Discit enim citius meminitque libentius illud,
Quod quis deridet, quam quod probat et veneratur.
Nil moror officium quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam,
Nec prave factis decorari versibus opto:
Ne rubeam pingui donatus munere, et una
Cum scriptore meo, capsa porrectus aperta,
Deferar in vicum vendentem thus et odores
Et piper et quidquid chartis amicitur ineptis.

by those who have received the favours of their prince.—250. *Apparent;* equivalent to *exsplendescunt.*—*Sermones repentes per humum.* The poet alludes to his Satires and Epistles.—251. *Quam res componere gestas.* "Than tell of exploits."—252. *Arces montibus impositas.* The allusion appears to be to fortresses erected by Augustus to defend the borders of the empire.—253. *Barbara regna.* "Barbarian realms;" *i. e.* the many barbarian kingdoms subdued by thee.—255. *Claustraque custodem pacis cohibentia Janum.* Consult note on Ode IV. XV. 8.—258. *Recipit.* In the sense of *admittit.*—260. *Sedulitas autem stulte, quem diligit, urguet.* "For officiousness foolishly disgusts the person whom it loves."—261. *Quum se commendat.* "When it strives to recommend itself."—262. *Discit;* equivalent here to *arripit.* The allusion is to the individual flattered or courted.—264. *Nil moror officium.* "I value not that officious respect which causes me uneasiness." Horace is generally supposed to introduce here Mæcenas, or some other patron of the day, uttering these words, and expressing the annoyance occasioned by the officiousness of poetical flatterers.—*Ac neque ficto in pejus vultu,* &c. "And neither have I the wish to be displayed to the view in wax, with my countenance formed for the worse;" *i. e.* with disfigured looks.—267. *Pingui munere.* "With the stupid present;" *i. e. carmine pingui Minerva facto.*—268. *Cum scriptore meo.* "With my panegyrist."—*Capsa porrectus aperta.* "Stretched out to view in an open box."—269. *In vicum vendentem.* "Into the street

EPISTOLA II.

AD JULIUM FLORUM.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere, natum
Tibure vel Gabiis, et tecum sic agat : *Hic et*
Candidus, et talos a vertice pulcher ad imos,
Fiet eritque tuus nummorum millibus octo,
Verna ministeriis ad nutus aptus heriles,
Literulis Graecis imbutus, idoneus arti

where they sell ;" literally, "into the street that sells." The *Vicus Thurarius* is meant.—270. *Chartis ineptis.* The allusion is to writings so foolish and unworthy of perusal, as soon to find their way to the grocers, and subserve the humbler but more useful employment of wrappers for small purchases.

Epistle II.—This Epistle is also in some degree critical. Julius Florus, a friend of our poet's, on leaving Rome to attend Tiberius in one of his military expeditions, asked Horace to send him some lyric poems ; and wrote to him afterwards, complaining of his neglect. The poet offers various excuses. One of these arose from the multitude of bad and conceited poets with which the capital swarmed. Accordingly his justification is enlivened with much raillery on the vanity of contemporary authors, and their insipid compliments to each other, while the whole is animated with a fine spirit of criticism, and with valuable precepts for our instruction in poetry.—This has been parodied by Pope in the same style as the preceding epistle.

1—9. 1. *Flore.* To this same individual, who formed part of the retinue of Tiberius, the third Epistle of the first Book is inscribed.—*Neroni ;* alluding to Tiberius (Claudius Tiberius Nero) the future emperor.—3. *Gabiis.* Consult note on Epist. i. xi. 7.—*Et tecum sic agat.* "And should treat with thee as follows."—*Hic et candidus, et talos a vertice,* &c. "This boy is both fair and handsome from head to foot." *Candidus* does not here refer to the mind, as some commentators suppose, but to the complexion ; and the allusion appears to be a general one, to the *bright* look of health which the slave is said to have, and which would form so important a feature in the enumeration of his good qualities.—5. *Fiet eritque tuus.* "He shall become, and shall be, thine." An imitation of the technical language of a bargain. —*Nummorum millibus octo.* "For eight thousand sesterces." — 6. *Verna ministeriis ad nutus aptus heriles.* "A slave ready in his services at his master's nod ;" *i. e.* prompt to understand and obey every nod of his master. *Verna,* which is here used in a general sense for *servus*, properly denotes a slave born beneath the roof of his master.—7. *Literulis Graecis imbutus.* "Having some little knowledge of Greek." This would enhance his value, as Greek was then much spoken at

Cuilibet, argilla quidvis imitaberis uda:
Quin etiam canet indoctum, sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo
Laudat venales, qui vult extrudere, merces.
Res urguet me nulla; meo sum pauper in aere:
Nemo hoc mangonum faceret tibi: non temere a me
Quivis ferret idem: semel hic cessavit, et, ut fit,
In scalis latuit metuens pendentis habenae.
Des nummos, excepta nihil te si fuga laedit.
Ille ferat pretium, poenae securus, opinor.

Rome. It would qualify him also for the office of ἀναγνώστης, or reader. 8. *Argilla quidvis imitaberis uda.* "Thou wilt shape anything out of him, as out of so much moist clay;" *i. e.* thou mayest mould him into any shape at pleasure, like soft clay. Horace here omits, according to a very frequent custom on his part, the term that indicates comparison, such as *veluti, sicuti*, or some other equivalent expression.—9. *Quin etiam canet indoctum, sed dulce bibenti.* "Besides, he will sing in a way devoid, it is true, of skill, yet pleasing enough to one who is engaged over his cup."

10—16. 10. *Fidem levant.* "Diminish our confidence in a person."—11. *Extrudere.* "To get them off his hands:" to palm them off on another.—12. *Res urguet me nulla.* "No necessity drives me to this step."—*Meo sum vauper in aere.* "I am in narrow circumstances, I confess, yet owe no man any thing." A proverbial expression most probably.—13. *Mangonum. Mango* is thought by some etymologists to be shortened from *mangano*, a derivative of μάγγανον, "jugglery," "deception." Perhaps the other meaning of μάγγανον, "a drug," or "paint," would answer better, as conveying the idea of an artifice resorted to by the slave-dealer in order to give a fresh and healthy appearance to the slave offered for sale.—*Non temere a me quivis ferret idem.* "It is not every one that would readily get the same bargain at my hands." The common language of knavish dealers in all ages.—14. *Semel hic cessavit, et, ut fit*, &c. "Once, indeed, he was in fault, and hid himself behind the stairs, through fear of the pendent whip, as was natural enough." We have adopted the arrangement of Döring, by which *in scalis latuit* are joined in construction, and *pendentis* has a general reference to the whip's hanging up in any part of the house. The place behind the stairs, in a Roman house, was dark, and fit for concealment.—16. *Excepta nihil te si fuga laedit.* "If his running away and hiding himself on that occasion, which I have just excepted, does not offend thee." Absconding was regarded as so considerable a fault in the case of a slave, that a dealer was obliged to mention it particularly, or the sale was void.

17—25. 17. *Ille ferat pretium, poenae securus, opinor.* "The slave-dealer may after this, I think, carry off the price, fearless of any legal punishment." The poet now resumes. The law could not reach the slave-merchant in such a case, and compel him to pay damages or refund the purchase-money, for he had actually spoken of the slave's

Prudens emisti vitiosum, dicta tibi est lex:
Insequeris tamen hunc, et lite moraris iniqua.
Dixi me pigrum proficiscenti tibi, dixi
Talibus officiis prope mancum; ne mea saevus
Jurgares ad te quod epistola nulla veniret.
Quid tum profeci, mecum facientia jura
Si tamen attentas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax.
Luculli miles collecta viatica multis
Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat: post hoc vehemens lupus. et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejecit, ut aiunt,
Summe munito et multarum divite rerum.
Clarus ob id factum, donis ornatur honestis;
Accipit et bis dena super sestertia nummûm.

having once been a fugitive, though he had endeavoured, by his language, to soften down the offence —18. *Prudens emisti vitiosum; dicta tibi est lex.* "Thou hast purchased, with thine eyes open, a good-for-nothing slave; the condition of the bargain was expressly told thee;" *i. e.* his having once been a fugitive.—19. *Hunc;* alluding to the slave-dealer.—20. *Dixi me pigrum proficiscenti tibi,* &c. The connexion in the train of ideas is as follows: Thou hast no better claim on me in the present instance, than thou wouldst have on the slave-dealer in the case which I have just put. I told thee expressly, on thy departure from Rome, that I was one of indolent habits, and totally unfit for such tasks, and yet, notwithstanding this, thou complainest of my not writing to thee!—21. *Talibus officiis prope mancum.* "That I was altogether unfit for such tasks;" literally, "that I was almost deprived of hands for such tasks." A strong but pleasing expression.—23. *Quid tum profeci,* &c. "What did I gain then, when I told thee this, if notwithstanding thou assailest the very conditions that make for me?"—24. *Super hoc.* "Moreover."—25. *Mendax.* "False to my promise."

26—40. 26. *Luculli miles,* &c. We have here the second excuse that Horace assigns for not writing. A poet in easy circumstances should make poetry no more than an amusement.—*Collecta viatica multis aerumnis.* "A little stock of money which he had got together by dint of many hardships." The idea implied in *viatica* is, something which is to furnish the means of future support as well as of present comfort, but more particularly the former.—*Ad assem.* "Entirely," or more literally, "to the last penny."—30. *Praesidium regale loco dejecit, ut aiunt,* &c. "He dislodged, as the story goes, a royal garrison, from a post very strongly fortified, and rich in many things." The allusion in *regale* is either to Mithridates or Tigranes, with both of whom Lucullus carried on war.—32. *Donis honestis;* alluding to the *torques,*

Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens, hortari coepit eundem
Verbis, quae timido quoque possent addere mentem:
I, bone, quo virtus tua te vocat. I pede fausto,
Grandia laturus meritorum praemia! Quid stas?
Post haec ille catus, quantumvis rusticus, *Ibit,*
Ibit eo quo vis, qui zonam perdidit, inquit.
Romae nutriri mihi contigit atque doceri,
Iratus Graiis quantum nocuisset Achilles:
Adjecere bonae paulo plus artis Athenae;
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quaerere verum.

phalerae, &c.—33. *Accipit et bis dena super sestertia nummûm.* "He receives, besides, twenty thousand sesterces."—34. *Praetor.* "The general." The term *praetor* is here used in its earlier acceptation; it was originally applied to all who exercised either civil or military authority. (*Praetor: is qui praeit jure et exercitu.*)—36. *Timido quoque,* "Even to a coward."—39. *Post haec ille catus, quantumvis rusticus, inquit.* "Upon this, the cunning fellow, a mere rustic though he was, replied."—40. *Zonam.* "His purse." The girdle or belt served sometimes for a purse. More commonly, however, the purse hung from the neck. Horace applies this story to his own case. The soldier fought bravely, as long as necessity drove him to the step; when, however, he made good his losses, he concerned himself no more about venturing on desperate enterprises. So the poet, while his means were contracted, wrote verses for a support; now, however, that he has obtained a competency, the inclination for verses has departed.

41—45. 41. *Romae nutriri mihi contigit.* Horace came to Rome with his father, at the age of nine or ten years, and was placed under the instruction of Orbilius Pupillus.—42. *Iratus Graiis quantum nocuisset Achilles.* The poet alludes to the Iliad of Homer, which he read at school with his preceptor. and with which the Roman youth began their studies.—43. *Bonae Athenae.* "Kind Athens." The epithet here applied to this celebrated city is peculiarly pleasing. The poet speaks of it in the language of fond and grateful recollection, for the benefits which he there received in the more elevated departments of instruction.—*Artis.* The term *ars* is here used in the sense of *doctrina*, "learning," and the reference is to the philosophical studies pursued by Horace in the capital of Attica.—44. *Scilicet ut possem curvo dignoscere rectum.* "That I might be able, namely, to distinguish a straight line from a curve." The poet evidently alludes to the geometrical studies, which were deemed absolutely necessary by the followers of the Academy to the understanding of the sublime doctrines that were taught within its precincts.—45. *Silvas Academi;* alluding to the school of Plato. The place which the philosopher made choice of for this purpose was a public grove, called Academus, which received its appellation, according to some, from Hecademus, who left it to the citizens for the purpose of gymnastic exercises. Adorned with statues, tem-

Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me demisere Philippi,
Decisis humilem pennis, inopemque paterni
Et laris et fundi, paupertas impulit audax
Ut versus facerem: sed, quod non desit, habentem
Quae poterunt unquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes;

ples, and sepulchres, planted with lofty plane-trees, and intersected by a gentle stream, it afforded a delightful retreat for philosophy and the muses. Within this enclosure Plato possessed, as a part of his humble patrimony, purchased at the price of three thousand drachmæ, a small garden, in which he opened a school for the reception of those who might be inclined to attend his instructions. Hence the name Academy, given to the school of this philosopher, and which it retained long after his decease.

47—52. 47. *Civilis aestus.* "The tide of civil commotion."—48. *Caesaris Augusti non responsura lacertis.* "Destined to prove an unequal match for the strength of Augustus Cæsar."—49. *Simul.* For *simul ac.*—*Philippi.* Philippi, the scene of the memorable conflicts which closed the last struggle of Roman freedom, was a city of Thrace, built by Philip of Macedon on the site of the old Thasian colony of Crenidæ, and in the vicinity of Mount Pangæus. The valuable gold and silver mines in its immediate neighbourhood rendered it a place of great importance. Its ruins still retain the name of *Filibah.*—50. *Decisis humilem pennis, inopemque,* &c. "Brought low with clipped wings, and destitute of a paternal dwelling and estate;" *i. e.* and stripped of my patrimony.—51. *Paupertas impulit audax,* &c. We must not understand these words literally, as if Horace never wrote verses before the battle of Philippi, but that he did not apply himself to poetry, as a profession, before that time.—52. *Sed, quod non desit, habentem quae poterunt unquam satis expurgare cicutae,* &c. "But what doses of hemlock will ever sufficiently liberate me from my frenzy, now that I have all which is sufficient for my wants, if I do not think it better to rest than to write verses;" *i. e.* but now, having a competency for all my wants, I should be a perfect madman to abandon a life of tranquillity, and set up again for a poet; and no hemlock would be able to expel my frenzy. Commentators are puzzled to know how a poison, like hemlock, could ever have been taken as a remedy. Taken in a large quantity it is undoubtedly fatal, and it was employed in this way by the Athenians for the purpose of despatching criminals, as the history of Socrates testifies; but, when employed in small portions, it was found to be a useful medicine. Horace speaks of it here as a frigorific.

55—64. 55. *Singula de nobis anni praedantur euntes.* "The years that go by rob us of one thing after another." Horace now brings forward his third reason for not continuing to write verses: He was at

Eripuere jocos, Venerem, convivia, ludum;
Tendunt extorquere poëmata: quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes; hic delectatur iambis:
Ille Bioneis sermonibus et sale nigro.
Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? Renuis quod tu, jubet alter;
Quod petis, id sane est invisum acidumque duobus.
  Praeter cetera, me Romaene poëmata censes
Scribere posse, inter tot curas totque labores?
Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis: cubat hic in colle Quirini,

this time in his fifty-first year, and too old for the task.—57. *Tendunt extorquere poëmata.* "They are now striving to wrest from me poetry;" *i.e.* to deprive me of my poetic powers. *Quid faciam vis?* "What wouldst thou have me do?" *i.e.* on what kind of verse wouldst thou have me employ myself?—58. *Denique non omnes eadem mirantur amantque.* The difference of tastes among mankind furnishes Horace with a fourth excuse, such as it is, for not writing. The poet, however, knew his own powers too well to be much, if at all, in earnest here.—59. *Carmine.* "In Lyric strains."—60. *Bioneis sermonibus et sale nigro.* "With satires written in the manner of Bion, and with the keenest raillery." The individual here referred to under the name of Bion, is the same that was surnamed *Borysthenites*, from his native place Borysthenes. He was both a philosopher and a poet; but, as a poet, remarkable for his bitter and virulent satire. He belonged to the Cyrenaic sect.—*Sale nigro.* The epithet *nigro* is here used with a peculiar reference to the severity of the satire with which an individual is assailed. In the same sense the verses of Archilochus (*Epist.* I. xix. 3.) are termed *atri*.—61. *Tres mihi convivae prope dissentire videntur.* "They appear to me to differ almost like three guests." The particle of comparison (*veluti* or *sicuti*) is again omitted, in accordance with the frequent custom of Horace. Consult note on verse 8. The parties, who appear to the poet to differ in the way that he describes, are those whose respective tastes in matters of poetry he has just been describing. —64. *Invisum.* "Of unpleasant savour."

65—74. 65. *Praeter cetera.* "Above all;" equivalent to *prae caeteris aliis.* The reason here assigned is not, like the last, a mere pretext. The noise and bustle of a great city, and the variety of business transacted there, occasion such distraction of spirit as must ever greatly disturb a poet's commerce with the muse.—67. *Hic sponsum vocat.* "This one calls me to go bail for him."—*Auditum scripta.* "To hear him read his works;" alluding to the custom of an author's reading his productions before friends, and requesting their opinions upon the merits of the piece or pieces.—68. *Cubat.* "Lies sick." Compare Serm. I. ix. 18.—*In colle Quirini, hic extremo in Aventino.* The *Mons*

Hic extremo in Aventino; visendus uterque:
Intervalla vides humane commoda.—*Verum*
Purae sunt plateae, nihil ut meditantibus obstet.—
Festinat calidus mulis gerulisque redemtor;
Torquet nunc lapidem, nunc ingens machina tignum;
Tristia robustis luctantur funera plaustris;
Hac rabiosa fugit canis, hac lutulenta ruit sus:
I nunc, et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus, et fugit urbes,
Rite cliens Bacchi, somno gaudentis et umbra.
Tu me inter strepitus nocturnos atque diurnos
Vis canere, et contacta sequi vestigia vatum?
Ingenium, sibi quod vacuas desumsit Athenas,
Et studiis annos septem dedit, insenuitque
Libris et curis, statua taciturnius exit

Quirinalis was at the northern extremity of the city, and the *Mons Aventinus* at the southern. Hence the pleasantry of the expression which follows: "*intervalla humane commoda.*"—70. *Intervalla humane commoda.* "A comfortable distance for a man to walk."—*Verum purae sunt plateae*, &c. The poet here supposes Florus, or some other person, to urge this in reply: 'Tis true, it is a long way between the Quirinal and Aventine, "but then the streets are clear," and one can meditate uninterrupted by the way.—72. *Festinat calidus mulis gerulisque redemtor.* The poet rejoins: Aye, indeed, the streets are very clear: "A builder, for instance, in a great heat, hurries along with his mules and porters." *Calidus* may be rendered more familiarly, "puffing and blowing."—*Redemtor.* By this term is meant a contractor or master-builder. Compare Ode III. i. 35.—73. *Torquet nunc lapidem, nunc ingens machina tignum.* "A machine rears at one moment a stone, at another a ponderous beam." *Torquet* does not here refer, as some commentators suppose, to the dragging along of the articles alluded to, but to their being raised on high, either by means of a windlass or a combination of pulleys.—74. *Tristia robustis luctantur funera plaustris.* Horace elsewhere takes notice of the confusion and tumult occasioned at Rome by the meeting of funerals and waggons. Sat. I. vi. 42.

78—85. 78. *Rite cliens Bacchi.* "Due worshippers of Bacchus;" *i. e.* duly enrolled among the followers of Bacchus. This deity, as well as Apollo, was regarded as a tutelary divinity of the poets, and one of the summits of Parnassus was sacred to him.—80. *Et contacta sequi vestigia vatum?* "And to tread close in the footsteps of genuine bards, until I succeed in coming up with them?"—81. *Ingenium, sibi quod vacuas desumsit Athenas.* "A man of genius, who has chosen for himself the calm retreat of Athens." *Ingenium quod* is here put for *Ingeniosus qui.* As regards the epithet *vacuas*, consult note on Epist. I. vii. 45. The connexion in the train of ideas should be here carefully noted. It had been objected to Horace, that he might very well

Plerumque, et risu populum quatit: hic ego rerum
Fluctibus in mediis, et tempestatibus urbis,
Verba lyrae motura sonum connectere digner?
  Auctor erat Romae consulto rhetor, ut alter
Alterius sermone meros audiret honores;
Gracchus ut hic illi foret, huic ut Mucius ille.
Quî minus argutos vexat furor iste poëtas?
Carmina compono, hic elegos; mirabile visu

make verses in walking along the streets. He is not satisfied with showing that this notion is false; he will also show it to be ridiculous. For, says he, at Athens itself, a city of but scanty population compared with Rome, a man of genius, who applies himself to study, who has run through a course of philosophy, and spent seven years among books, is yet sure to encounter the ridicule of the people if he comes forth pensive and plunged in thought. How then can any one imagine that I should follow this line of conduct at Rome? Would they not have still more reason to deride me? Horace says *ingenium*, "a man of genius," in order to give his argument the more strength. For, if such a man could not escape ridicule even in Athens, a city accustomed to the ways and habits of philosophers, how could the poet hope to avoid it at Rome, a city in every respect so different?—84. *Hic.* Referring to Rome.—85. *Et tempestatibus urbis.* "And the tempestuous hurry of the city."

87—94. 87. *Auctor erat Romae consulto rhetor*, &c. "A rhetorician at Rome proposed to a lawyer, that the one should hear, in whatever the other said, nothing but praises of himself;" *i. e.* that they should be constantly praising one another. Horace here abruptly passes to another reason for not composing verses, the gross flattery, namely, which the poets of the day were wont to lavish upon one another. There were, says he, two persons at Rome, a rhetorician and a lawyer, who agreed to bespatter each other with praise whenever they had an opportunity. The lawyer was to call the rhetorician a most eloquent man, a second Gracchus; the rhetorician was to speak of the profound learning of the lawyer, and was to style him a second Mucius. Just so, observes Horace, do the poets at the present day.—89. *Gracchus.* The allusion is to Tiberius Gracchus, of whose powers, as a public speaker, Cicero makes distinguished mention in his *Brutus*, c. xxvii.—*Mucius.* Referring to Q. Mucius Scævola, the distinguished lawyer, who is called by Cicero, "*Jurisperitorum eloquentissimus et eloquentium jurisperitissimus.*" (*Or.* i. 3.)—90. *Quî minus argutos vexat furor iste poëtas?* "In what respect does that madness exercise less influence upon the melodious poets of the day?" The epithet *argutos* is ironical. By *furor* is meant the desire of being lauded by others, amounting to a perfect madness.—91. *Carmina compono, hic elegos.* The poet, in order the better to laugh at them, here numbers himself among his brother bards, as one influenced by the same love of praise. If I, observes he, compose odes, and another one elegies, what wonders in their way, what masterpieces of skill, finished by the very hands of the Muses themselves, do our respective productions appear to each other!

Caelatumque novem Musis opus! Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedem!
Mox etiam, si forte vacas, sequere, et procul audi,
Quid ferat et quare sibi nectat uterque coronam.
Caedimur, et totidem plagis consumimus hostem,
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius: ille meo quis?
Quis, nisi Callimachus? si plus adposcere visus,
Fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Quum scribo, et supplex populi suffragia capto:
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures.
Ridentur mala qui componunt carmina: verum
Gaudent scribentes, et se venerantur, et ultro,
Si taceas, laudant quidquid scripsere, beati.

—92. *Caelatumque novem Musis.* "And polished by the hands of the nine Muses."—93. *Quanto cum fastu, quanto molimine*, &c. "With what a haughty look, with how important an air, do we survey the temple of Apollo open to Roman bards!" A laughable description of poetic vanity.—94. *Vacuam Romanis vatibus*; equivalent to *patentem poëtis Romanis.* The allusion is to the temple of Apollo, where the poets were accustomed to read their productions.

95—107. 95. *Sequere.* "Follow us within;" equivalent to *sequere nos in templum*—96. *Ferat.* In the sense of *proferat*; i. e. *recitet.*—97. *Caedimur, et totidem plagis consumimus hostem*, &c. "Like Samnite gladiators, in slow conflict, at early candle-light, we receive blows, and wear out our antagonist by as many in return." These bad poets, paying their compliments to each other, are pleasantly compared to gladiators fighting with foils. The battle is perfectly harmless, and the sport continues a long time (*lento duello*). These diversions were usually at entertainments, by early candle-light, and the gladiators were armed like ancient Samnites. Consult note on Ode II. xiii. 26.—99. *Puncto illius.* "By his vote;" *i. e.* in his estimation. The allusion is to the mode of counting the votes at the Roman comitia, by means of dots or points. Compare *Epis. ad Pis.* 343. "*Omne tulit punctum, qui miscuit utile dulci.*"—101. *Mimnermus.* Compare Epist. I. vi. 65. —*Et optivo cognomine crescit.* "And increases in importance through the wished-for appellation."—104. *Finitis studiis et mente recepta.* "Having finished my poetical studies, and recovered my reason."—105. *Impune.* "Boldly." Without fear of their resentment.—107. *Gaudent scribentes, et se venerantur*, &c. The pleasure of making verses, observes Sanadon, is a great temptation, but it is a dangerous pleasure. Every poet, in the moment of writing, fancies he performs wonders;

At qui legitimum cupiet fecisse poëma,
Cum tabulis animum censoris sumet honesti;
Audebit quaecunque parum splendoris habebunt,
Et sine pondere erunt, et honore indigna ferentur,
Verba movere loco, quamvis invita recedant,
Et versentur adhuc intra penetralia Vestae.
Obscurata diu populo bonus eruet, atque
Proferet in lucem speciosa vocabula rerum,
Quae, priscis memorata Catonibus atque Cethegis,

but when the ardour of imagination has gone by, a good poet will examine his work in cool blood, and shall find it sink greatly in his own esteem. On the other hand, the more a bad poet reads his productions over, the more he is charmed with them, *se veneratur amatque.*

109—114. 109. *At qui legitimum cupiet fecisse poëma.* Horace, after having described, in amusing colours, the vanity and conceit of bad poets, now draws a picture of a good one, and lays down some excellent precepts for the guidance of writers. This is a continuation of his reasoning. He has shown that a poet, foolishly pleased with his own works, draws upon himself ridicule and contempt, and he here speaks of the great exertion requisite to give value to a poem. Hence he concludes, that poetry is a task in which no wise and prudent man will ever engage.—*Legitimum poëma.* "A genuine poem;" *i. e.* one composed in accordance with all the rules and precepts of art.—110. *Cum tabulis animum censoris honesti.* The idea intended to be conveyed is this, that such a writer as the one here described will take his waxed tablets, on which he is going to compose his strains, with the same feeling that an impartial critic will take up the tablets that are to contain his criticisms. For, as a fair and honest critic will mark whatever faults are deserving of being noted, so a good poet will correct whatever things appear in his own productions worthy of correction.—111. *Audebit.* "He will not hesitate."—113. *Movere loco.* "To remove." We would say, in our modern phraseology, "to blot out."—114. *Intra penetralia Vestae.* "Within the inmost sanctuary of Vesta;" *i. e.* within the recesses of his cabinet or closet. *Penetralia Vestae* is a figurative expression. None but the Pontifex Maximus was allowed to enter within the inmost shrine of the temple of Vesta, and with this sacred place is the poet's cabinet compared. Here his works are in a privileged abode, inaccessible to the criticisms of the public; and it is here that the poet himself should act the part of a rigid censor, retrench whatever is superfluous, and give the finishing hand to his pieces.

115—124. 115. *Obscurata diu populo bonus eruet,* &c. The order of construction is as follows: *Bonus* (poëta vel scriptor) *eruet atque in lucem proferet populo,* cui illa *diu obscurata* sunt, *speciosa vocabula rerum, quae, memorata priscis Catonibus atque Cethegis, informis situs et deserta vetustas nunc premit.*—116. *Speciosa.* "Expressive."—117. *Memorata.* "Used;" equivalent to *usurpata.*—*Priscis Catonibus atque Cethegis.* Cato the censor is here meant; and the epithet applied to him is intended to refer to his observance of the plain and austere manners of

Nunc situs informis premit et deserta vetustas:
Adsciscet nova, quae genitor produxerit usus.
Vehemens et liquidus, puroque simillimus amni,
Fundet opes, Latiumque beabit divite lingua.
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet:
Ludentis speciem dabit, et torquebitur, ut qui
Nunc Satyrum nunc agrestem Cyclopa movetur.
  Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me, vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos,

the "olden time." Compare Ode III. xxi. 11. The other allusion is to M. Cethegus, who was consul A. U. C. 548, and of whom Cicero makes mention, *de Senect.* 14.—118. *Situs informis.* "Unsightly mould."—119. *Quae genitor produxerit usus.* "Which usage, the parent of language, shall have produced." Compare *Epist. ad Pis.* 71. *seqq.*—120. *Vehemens.* To be pronounced, in metrical reading, *vemens.*—121. *Fundet opes.* "He will pour forth his treasures." By *opes* we must here understand a rich abundance of words and sentiments.—122. *Luxuriantia compescet.* "He will retrench every luxuriance."—123. *Levabit.* "He will polish."—*Virtute carentia.* "Whatever is devoid of elegance."—*Tollet*; equivalent to *delebit* Consult note on Sat. I. iv. 11.—124. *Ludentis speciem dabit, et torquebitur,* &c. "He will exhibit the appearance of one sporting, and will keep turning about as he who one while dances the part of a satyr, at another that of a clownish cyclops." A figurative allusion to the pantomimes of the day, in which they expressed by dancing, and the movement of their bodies, the passions, thoughts, and actions of any character they assumed; as, for example, that of a satyr, or of a cyclops. Consult note on Sat. I. v. 63. The idea intended to be conveyed by the whole passage is this: that as the actor, who dances the part of a satyr or a cyclops, throws himself into different attitudes, and moves his limbs in various ways, so he who composes verses should transpose, vary, bring forward, draw back, and, in general, keep shifting his words and expressions in every possible variety of way.

126—140. 126. *Praetulerim scriptor delirus inersque videri,* &c. "For my own part, I had rather be esteemed a foolish and dull writer, provided my own faults please me, or at least escape my notice, than be wise and a prey to continual vexation." The poet means, that he would rather be a bad poet, if he could only imagine himself the contrary, than a good one at the expense of so much toil and vexation. As regards the force of the subjunctive in *praetulerim,* which we have endeavoured to express in the translation, compare Zumpt. *L. G.* p. 331. *Kenrick's trans.* 2d. ed.—128. *Ringi.* The deponent *ringor* literally means, "to show the teeth like a dog," "to snarl." It is then taken in a figurative sense, and signifies, "to fret, chafe, or fume," &c.—*Fuit haud ignobilis Argis,* &c. The poet here gives an amusing

In vacuo laetus sessor plausorque theatro;
Cetera qui vitae servaret munia recto
More; bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis,
Et signo laeso non insanire lagenae;
Posset qui rupem et puteum vitare patentem.
Hic ubi cognatorum opibus curisque refectus
Expulit elleboro morbum bilemque meraco,
Et redit ad sese: Pol, me occidistis, amici,
Non servastis, ait, cui sic extorta voluptas,
Et demtus pretium mentis gratissimus error.
  Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum;
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec, tacitusque recordor:

illustration of what he has just been asserting. Aristotle (*de Mirab. Auscult. init.*) tells a similar story, but makes it to have happened at Abydos.—131. *Servaret.* "Discharged." In the sense of *observaret*, or *exsequeretur*.—134. *Et signo laeso non insanire lagenae.* "And would not rave if the seal of a bottle were broken." The ancients generally sealed a full bottle or flask, to prevent their slaves from stealing the wine.—137. *Elleboro.* Consult note on Sat. II. iii. 82.—*Morbum;* alluding to his madness, which the addition of *bilem* serves more clearly to indicate. Hence the expression *atra bilis*, so frequently used in the sense of *insania*.—140. In place of the common reading *per vim*, we have adopted the singularly elegant one which Zarot's edition presents, in behalf of which we will give the words of Gesner: "Pulcherrimam sententiam parit lectio Zaroti; qua *pretium mentis* dicitur *error gratissimus;* g. d. facile aliquis sana mente careat, ut tam jucundo errore fruatur."

141—156. 141. *Nimirum sapere est abjectis utile nugis*, &c. "Such being the case, it certainly is better for us to renounce trifles and turn to the precepts of wisdom, and to leave to youth those amusements which are more suited to their age." The poet now takes a more serious view of the subject, and this forms the seventh excuse. He has put it last, that he might more naturally fall into the vein of morality which concludes his epistle. He would convince us, that good sense does not consist in making verses and ranging words in poetical harmony, but in regulating our actions according to the better harmony of wisdom and virtue: "*Sed verae numerosque modosque ediscere vitae.*"—145. *Quocirca mecum loquor haec, tacitusque recordor.* "It is for this reason that I commune as follows with myself, and silently revolve in my own mind." The remainder of the epistle is a conversation which the poet holds with himself. This soliloquy is designed to make his reasons come with a better grace to his friend, and enable

Si tibi nulla sitim finiret copia lymphae,
Narrares medicis: quod, quanto plura parâsti,
Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba
Proficiente nihil curarier. Audieras, cui
Rem dî donarent, illi decedere pravam
Stultitiam; et, quum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus îsdem?
At si divitiae prudentem reddere possent,
Si cupidum timidumque minus te; nempe ruberes,
Viveret in terris te si quis avarior uno.
  Si proprium est, quod quis libra mercatus et aere est,

Horace the more easily to correct his ambition, avarice, and those other vices to which he was subject.—146. *Si tibi nulla sitim finiret copia lymphae*, &c. This was a way of reasoning employed by the philosopher Aristippus, as Plutarch has preserved it for us in his Treatise against Avarice. He who eats and drinks a great deal, without allaying his appetite, has recourse to physicians, wants to know his malady, and what is to be done for a cure. But the man who has already five rich beds, and thirsts after ten; who has large possessions and store of money, yet is never satisfied, but still desires more, and spends day and night in heaping up: this man, I say, never dreams of applying for relief, or of inquiring after the cause of his malady.—151. *Audieras, cui rem dî donarent*, &c. The stoics taught that the wise man alone was rich. But there were others who overturned this doctrine, and maintained the direct contrary. Horace, therefore, reasons against this latter position, and endeavours to show its absurdity. Thou hast been always told that riches banished folly, and that to be rich and to be wise were the same; but thou hast satisfied thyself that the increase of thy riches has added nothing to thy wisdom, and yet thou art still hearkening to the same deceitful teachers.—152. *Illi decedere*; equivalent to *ab eo fugere.*—153. *Et quum sis nihilo sapientior, ex quo plenior es.* "And though thou art nothing wiser, since thou art become richer."—156. *Nempe.* "Then indeed."

158, 159. 158. *Si proprium est, quod quis libra mercatus et aere est*, &c. "If what one buys with all the requisite formalities is his own property; on the other hand, there are certain things, to which, if thou believest the lawyers, use gives a right." The expression *quod quis libra mercatus et aere est*, (literally, "what one has purchased with the balance and piece of money,") refers to the Roman mode of transferring property. In the reign of Servius Tullius money was first coined at Rome, and that, too, only of brass. Previous to this every thing went by weight. In the alienation therefore of property by sale, as well as in other transactions where a sale, either real or imaginary, formed a part, the old Roman custom was always retained, even as late as the days of Horace, and later. A *libripens*, holding a brazen balance,

Quaedam, si credis consultis, mancipat usus:
Qui te pascit ager, tuus est: et villicus Orbî,
Quum segetes occat tibi mox frumenta daturas,
Te dominum sentit: das nummos, accipis uvam,
Pullos, ova, cadum temeti: nempe modo isto
Paulatim mercaris agrum, fortasse trecentis,
Aut etiam supra, nummorum millibus emtum.
Quid refert, vivas numerato nuper an olim?
Emtor Aricini quondam Veientis et arvi

was always present at these formalities, and the purchaser, having a brazen coin in his hand, struck the balance with this, and then gave it to the other party by way of price.—159. *Mancipat usus.* To prevent the perpetual vexation of lawsuits, the laws wisely ordained, that possession and enjoyment for a certain number of years, should confer a title to property. This is what the lawyers term the right of prescription, *usucapio.*

160—166. 160. *Qui te pascit ager, tuus est.* The poet is here arguing against the folly of heaping up money with a view to purchase lands; and contends, that they who have not one foot of ground, are yet in fact proprietors of whatever lands yield the productions which they buy.—*Orbî.* The individual here alluded to appears to have been some wealthy person, whose steward sold annually for him large quantities of grain and other things, the produce of his extensive possessions. —161. *Quum segetes occat.* "When he harrows the fields." By *segetes* is here meant the arable land, which is getting prepared by the harrow for the reception of the grain.—162. *Te dominum sentit.* "Feels that thou art the true lord of the soil;" *i. e.* well knows that the produce is intended for thee, and that, thus far, thou art to all intents and purposes the true owner.—165. *Emtum.* Purchased originally by Orbius; but to which thou also hast, in one sense, acquired the title of proprietor, not indeed by a single large payment, like that of Orbius, but by the constant purchase of the produce of the land.—166. *Quid refert, vivas numerato nuper an olim?* &c. The idea intended to be conveyed is this: What difference does it make, whether thou livest on money laid out just now, or several years ago? (*i. e.* whether the articles on which thou art feeding were purchased just now from the lands of another, or whether they are the produce of lands bought by thee many years since.) He who purchased, some time ago, possessions situate in the neighbourhood either of Aricia or of Veii, pays, as well as thou, for the plate of herbs he sups on, though perhaps he fancies quite otherwise: he boils his pot at night with wood that he has bought even as thou dost. And though, when he surveys his possessions, he says, "this land is mine," yet the land, in fact, is not his, any more than it is thine; for how can that be called the property of any one, which in the short space of an hour may change masters, and come into the possession of another by gift, by sale, by violence, or by death? *Numerato.* Supply *nummo.*

167—172. 167. *Aricini.* For an account of Aricia, consult note on Sat. I. v. 1.—*Veientis.* The city of Veii was one of the most famous

Emtum coenat olus, quamvis aliter putat; emtis
Sub noctem gelidam lignis calefactat aënum;
Sed vocat usque suum, qua populus adsita certis
Limitibus vicina refugit jurgia; tanquam
Sit proprium quidquam, puncto quod mobilis horae,
Nunc prece, nunc pretio, nunc vi, nunc morte suprema,
Permutet dominos et cedat in altera jura.
  Sic, quia perpetuus nulli datur usus, et heres
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea? Quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas,
Argentum, vestes Gaetulo murice tinctas,

in ancient Etruria. It lay to the north-east of Rome, but its exact position was never clearly ascertained until Holstenius directed the attention of antiquaries to the spot known by the name of *l'Isola Farnese*, and situate about a mile and a half to the north-east of the modern post-house of *la Storta*.—170. *Sed vocat usque suum, qua populus adsita*, &c. "And yet he calls the land his own, as far as where the planted poplar prevents quarrels among neighbours, by means of the limit which it fixes." *Usque* must be joined in construction with *qua*, as if the poet had said *usque eo quo*.—171. *Refugit*. The peculiar force of the perfect here is worthy of notice; literally, "*has hitherto* prevented, and still *continues* to prevent."—172. *Sit proprium*. "Can be a lasting possession."—*Puncto mobilis horae*. "In a fleeting hour's space," *i. e.* in the short space of a single hour.

175—182. 175. *Et heres heredem alterius velut unda supervenit undam*. "And one man's heir urges on another's, as wave impels wave." The Latinity of *alterius*, which Bentley and Cuningham have both questioned (the former reading *alternis*, and the latter *ulterior*), is, notwithstanding the objections of these critics, perfectly correct. The poet does not refer to two heirs merely, but to a long succession of them; and in this line of descent only two individuals are each time considered, namely, the last and the present possessor.—177. *Vici*. "Farms."—*Quidve Calabris saltibus adjecti Lucani?* Or what, Lucanian joined to Calabrian pastures?" *i. e.* so wide in extent as to join the pastures of Calabria.—178. *Si metit Orcus grandia cum parvis*, &c. "If death, to be moved by no bribe, mows down alike the high and the lowly."—180. *Marmor, ebur*. The allusion is to works in marble and ivory.—*Tyrrhena sigilla*. "Tuscan vases." The term *sigilla* properly denotes small statues or figures; the reference here, however, is to the small figures that appear on vases, or in other words, to the vases themselves. The Etrurians excelled in the different branches of the plastic art.—*Tabellas*. "Paintings." Understand *pictas*.—181 *Argentum*. Vases, and other like articles of silver, are meant.—*Vestes Gaetulo murice tinctas*. "Coverings and tapestry stained with Gætulian

Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Praeferat Herodis palmetis pinguibus; alter,
Dives et importunus, ad umbram lucis ab ortu
Silvestrem flammis et ferro mitiget agrum,
Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum-
Quodque caput, vultu mutabilis, albus et ater.

purple." By *vestes* are here meant the coverings of couches *(vestes stragulae)*, and hangings for the walls of banqueting-rooms, &c. *peripetasmata.)*—*Gaetulo murice.* Gaetulia, a part of Africa, is here put for the whole country. Consult note on Ode I. xxiii. 10, and, as regards the purple here spoken of, Ode II. xvi. 35.—182. *Est qui non curat habere.* To show how unnecessary these things are, the poet says there are many people who never give themselves any trouble or concern about them. The indicative after *est qui* is an imitation of the Greek idiom.

183—189. 183. *Cur alter fratrum cessare*, &c. The connexion in the train of ideas is as follows: The dispositions of men are widely at variance with each other; and this discrepancy shows itself even in the case of brothers; for it often happens that one is a careless and effeminate prodigal, the other a close and toiling miser. Why this is so, is a secret known only to the Genius who presides at our birth, and guides the course of our existence.—*Cessare et ludere et ungi.* The infinitives here must be rendered in our idiom by nouns: "Ease and pleasure and perfumes."—184. *Herodis palmetis pinguibus.* "To the rich palm-groves of Herod." These were in the country around Jericho, and were regarded as constituting some of the richest possessions of the Jewish monarch.—185. *Importunus.* "Morose."—*Ad umbram lucis ab ortu.* "From the dawn of day to the shades of evening."—186. *Silvestrem.* "Overrun with underwood."—*Mitiget.* Subdues, *i. e.* clears, and renders productive.—187. *Scit Genius, natale comes qui temperat astrum*, &c. This is generally regarded as the *locus classicus* respecting the ideas entertained by the ancients relative to what they considered the Genius of each individual. We learn from it the following particulars: 1. The Genius was supposed to accompany a person wherever he went. 2. He governed the horoscope of the party *(natale temperavit astrum)*, exerting himself to avert any evil which one's natal star might portend, or to promote any good which it might indicate. 3. He is styled, "*Naturae deus humanae*," because he lives and dies with us. 4. He is angry if we oppose or resist his influence, but mild and gentle if we submit to his sway *(mutabilis, albus et ater)*.—*Natale comes qui temperat astrum.* "Our constant attendant, who governs our horoscope."—188. *Naturae deus humanae, mortalis*, &c. "The god of human nature, who dies with each individual; mutable of aspect, benign or offended." The expression *mortalis in unumquodque caput*, is added by the poet for the purpose of explaining the words *naturae deus humanae; i. e.* the god who, equally with man, is subject to the power of death.—189. *Vultu mutabilis, albus et ater.* Compare note on verse 187, toward the end.

Utar, et ex modico, quantum res poscet, acervo
Tollam; nec metuam, quid de me judicet heres,
Quod non plura datis invenerit: et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet, et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumtum
Invitus facias neque plura parare labores,
Ac potius, puer ut festis quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda procul procul absit: ego, utrum
Nave ferar magna an parva, ferar unus et idem.
Non agimur tumidis velis aquilone secundo;
Non tamen adversis aetatem ducimus austris;
Viribus, ingenio, specie, virtute, loco, re,
Extremi primorum, extremis usque priores.
Non es avarus: abi. Quid? cetera jam simul isto
Cum vitio fugere? caret tibi pectus inani
Ambitione? caret mortis formidine et ira?

190—197. 190. *Utar.* "I will, therefore, enjoy what I at present have." Understand *quaesitis.*—*Ex modico acervo.* "From my little heap."—191. *Nec metuam quid de me judicet heres,* &c. "Nor will I care what opinion my heir may form of me, from his having found no more left to him than what is actually given;" *i. e.* when he shall find the amount that is left to him to be so small.—193. *Scire volam.* "Will ever wish to know;" *i. e.* will never forget. Gesner makes this expression equivalent to *ostendam me scire.*—*Quantum simplex hilarisque,* &c. The poet's maxim was to pursue the golden mean, *auream mediocritatem.*—197. *Festis quinquatribus.* "During the holidays of Minerva." The *quinquatria* were festal days in honour of Minerva's nativity, this goddess having, according to mythological tradition, come into the world on the 19th day of March. They were five in number, being counted from the 19th and lasting until the 23d of the month. During this period there was a joyful vacation for the Roman school-boys.

199—215. 199. *Pauperies immunda procul procul absit,* &c. The poet, estimating happiness by the golden mean, wishes neither to glitter amid affluence, nor be depressed and humbled by poverty, but, as he himself beautifully expresses it, to be *primorum extremus et prior extremis.*—201. *Non agimur tumidis velis aquilone secundo,* &c. "We are not, it is true, wafted onward with sails swelled by the propitious gales of the north; and yet, at the same time, we do not pursue the course of existence with the winds of the south blowing adverse."—203. *Specie.* "In external appearance." *Loco.* "In station." *Re.* "In fortune." Supply *familiari.*—204. *Extremi primorum,* &c.—A metaphor borrowed from races.—205. *Abi.* "Depart;" *i. e.* If this be true, depart; I acquit thee of the charge.—*Isto cum vitio;* alluding to

Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? ignoscis amicis?
Lenior et melior fis accedente senecta?
Quid te exemta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis, atque bibisti;
Tempus abire tibi est; ne potum largius aequo
Rideat et pulset lasciva decentius aetas.

avarice.—208. *Somnia.* Horace here ranks dreams with magic illusions and stories of nocturnal apparitions. This is the more remarkable, as Augustus was of a different way of thinking, and paid so great an attention to them as not to overlook even what others had dreamt concerning him.—*Miracula.* The Epicureans laughed at the common idea about miracles, which they supposed were performed by the general course of nature, without any interposition on the part of the gods.—209. *Nocturnos lemures.* "Nocturnal apparitions."—*Portentaque Thessala.* Thessaly was famed for producing in abundance the various poisons and herbs that were deemed most efficacious in magic rites. Hence the reputed skill of the Thessalian sorcerers.—212. *Spinis de pluribus una.* The term *spina* is by a beautiful figure applied to the vices and failings that bring with them compunction of conscience and disturb our repose.—213. *Decede peritis.* "Give place to those that do." There is a time to retire, as well as to appear. An infirm and peevish old age is always the object either of compassion or of raillery: it is therefore the height of wisdom to seek only the society of those whose age and temper are congenial with our own. The poet wishes to make Florus both wiser and happier. *Vivere recte* means to live contented with the pleasures that are in our power, and not to mar them by chagrin, and the disquieting emotions that are incident to ambition, desire, and superstitious fear.—215. *Ne potum largius aequo, &c.* "Lest that age, on which mirth and festivity sit with a better grace, laugh at thee having drunk more than enough, and drive thee from the stage."

Q. HORATII FLACCI

EPISTOLA AD PISONES.

This celebrated work of Horace, commonly called the *Ars Poetica*, is usually considered as a separate and insulated composition, but may be more properly regarded as the third epistle of the present book; since, like the others, it is chiefly critical, and addressed to the Pisos in an epistolary form. These friends of the author were a father and two sons. The father was a senator, of considerable note and distinguished talents, who was consul in 739. He was a man of pleasure, who passed his evenings at table, and slept till noon; but he possessed such capacity for business, that the remainder of the day sufficed for the despatch of those important affairs with which he was successively entrusted by Augustus and Tiberius. Of the sons, little is accurately known, and there seems no reason why a formal treatise on the art of poetry should have been addressed either to them or to the father. As the subjects of Horace's epistles, however, have generally some reference to the situation and circumstances of the individuals with whose names they are inscribed, it has been conjectured that this work was composed at the desire of Piso, the father, in order to dissuade his elder son from indulging his inclinations for writing poetry, for which he was probably but ill qualified, by exposing the ignominy of bad poets, and by pointing out the difficulties of the art; which our author, accordingly, has displayed under the semblance of instructing him in its precepts. This conjecture, first formed by Wieland, and adopted by Colman, is chiefly founded on the argument, that Horace, having concluded all that he had to say on the history and progress of poetry, and general precepts of the art, addresses the remainder of the epistle, on the nature, expediency, and difficulty of poetical pursuits, to the elder of the brothers alone, who, according to this theory, either meditated, or had actually written, a poetical work, probably a tragedy, which Horace wishes to dissuade him from completing and publishing,

"*O major juvenum, quamvis et voce paterna,*" &c.

It has been much disputed, whether Horace, in writing the present work, intended to deliver instructions on the whole art of poetry, and criticisms on poets in general, or if his observations be applicable only to certain departments of poetry, and poets of a particular period. The opinion of the most ancient scholiasts on Horace, as Acron and

Porphyrion, was, that it comprehended precepts on the art in general, but that these had been collected from the works of Aristotle, Neoptolemus of Paros, and other Greek critics, and had been strung together by the Latin poet in such a manner as to form a medley of rules without any systematic plan or arrangement. This notion was adopted by the commentators who flourished after the revival of literature, as Robortellus, Jason de Nores, and the elder Scaliger, who concurred in treating it as a loose, vague, and desultory composition; and this opinion continued to prevail in France as late as the time of Dacier. Others have conceived that the epistle under consideration comprises a complete system of poetry, and flatter themselves they can trace in it, from beginning to end, a regular and connected plan. D. Heinsius stands at the head of this class, and he maintains that, wherever we meet with an apparent confusion or irregularity, it has been occasioned by the licentious transpositions of the copyists. The improbability, however, that such a writer would throw out his precepts at random, and the extreme difficulty, on the other hand, of reducing it to a regular and systematic treatise on poetry, with perfect coherence in all its parts, have induced other critics to believe, either that this piece contains but fragments of what Horace designed, which was Pope's opinion, or that the author had only an aim at one department of poetry, or class of poets. Of all the theories on this subject, the most celebrated in its day, though now supplanted by the theory of Wieland, is that which refers everything to the history and progress of the Roman drama, and its actual condition in the author's time. Lambinus, and Baxter, in his edition of Horace, had hinted at this notion, which has been fully developed by Hurd, in his excellent commentary and notes on the present epistle, where he undertakes to show, that not only the general tenor of the work, but every single precept, bears reference to the drama; and that, if examined in this point of view, it will be found to be a regular, well-conducted piece, uniformly tending to lay open the state and remedy the defects of the Roman stage. According to this critic, the subject is divided into three portions: Of these, the first (from verse 1 to 89.) is preparatory to the main subject of the epistle, containing some general rules and reflections on poetry, but principally with a view to the succeeding parts, by which means it serves as a useful introduction to the poet's design, and opens it with that air of ease and negligence essential to the epistolary form. 2d, The main body of the epistle (from verse 89 to 295.) is laid out in regulating the Roman stage, and chiefly in giving rules for tragedy, not only as that was the sublimer species of the drama, but, as it should seem, the least cultivated and understood. 3d, The last portion (from verse 295 to the end) exhorts to correctness in writing, and is occupied partly in explaining the causes that prevented it, and partly in directing to the use of such means as might serve to promote it. Such is the general plan of the epistle, according to Hurd, who maintains that, in order to enter fully into its scope, it is necessary to trace the poet attentively through all the elegant connexions of his own method.

Sanadon, and a late German critic, M. Engel, have supposed, that the great purpose of Horace, in the present epistle was to ridicule the

pretending poets of his age. Such, however, it is conceived, does not appear to have been his primary object, which would, in some degree, have been in contradiction to the scope of his epistle to Augustus. (Dunlop's *Roman Literature*, vol. iii. p. 270. *seqq*.) The same remark will apply to the theory of Ast, which is in effect identical with that of Sanadon and Engel. Ast supposes that Horace, in composing this epistle, had in view the Phædrus of Plato, and, that as in the Greek dialogue the philosopher ridicules the rhetoricians, so Horace wishes to indulge his raillery at the worthless poets of his time. Döring maintains, that the object of Horace, in the present piece, is to guard against the pernicious influence of the bad poets of the day, and that he therefore gives a collection of precepts, unconnected, it is true, yet having all a direct bearing on the object at which he aims, and describing, as well the excellencies in composition that should be sought after, as the errors and defects that ought to be carefully avoided. Finally, De Bosch, in his notes to the Greek Anthology, supposes that the poem was not actually addressed to any of the Pisos, but that the poet made use of this name by way of prosopopœia.

We have already remarked, that the theory of Wieland has supplanted Hurd's, and, as we have given an outline of the latter, it may not be amiss to subjoin a slight sketch of the former; the more especially as we intend to follow it in our Explanatory Notes on this piece. We will use the words of Colman: "The poet begins with general reflections addressed to his three friends. In these preliminary rules, equally necessary to be observed by poets of every denomination, he dwells on the importance of unity of design, the danger of being dazzled by the splendour of partial beauties, the choice of subjects, the beauty of order, the elegance and propriety of diction, and the use of a thorough knowledge of the nature of the several different species of poetry; summing up this introductory portion of his epistle in a manner perfectly agreeable to the conclusion of it.

> '*Descriptas servare vices operumque colores,*
> *Cur ego, si nequeo ignoroque, poëta salutor?*
> *Cur nescire, pudens prave, quam discere malo?*' "

From this general view of poetry, on the canvas of Aristotle, but entirely after his own manner, the writer proceeds to give the rules and the history of the drama, adverting principally to Tragedy, with all its constituents and appendages of diction, fable, character, incidents, chorus, measure, music, and decorations. In this part of the work, according to the interpretation of the best critics, and indeed, I think, according to the manifest tenor of the Epistle, he addresses himself entirely to the two young Pisos, pointing out to them the difficulty, as well as the excellence, of the dramatic art; insisting on the avowed superiority of the Grecian writers, and ascribing the comparative failure of the Romans to negligence and the love of gain. The poet, having exhausted this part of his subject, suddenly drops a second, or dismisses at once no less than two of the three persons to whom he originally addressed his Epistle, and, turning short on the elder Piso, most earnestly conjures him to ponder on the danger of precipitate

publication, and the ridicule to which the author of wretched poetry exposes himself. From the commencement of this partial address, *O major juvenum*, &c. (verse 366.) to the end of the poem, *almost a fourth part of the whole*, the second person plural, *Pisones!—Vos!—Vos, O Pompilius sanguis!* &c. is discarded, and the second person singular, *Tu*, *Te*, *Tibi*, &c. invariably takes its place. The arguments, too, are equally relative and personal; not only showing the necessity of study, combined with natural genius, to constitute a poet; but dwelling on the peculiar danger and delusion of flattery, to a writer of rank and fortune; as well as the inestimable value of an honest friend, to rescue him from derision and contempt. The Poet, however, in reverence to the Muse, qualifies his exaggerated description of an infatuated scribbler with a most noble encomium on the use of good poetry, vindicating the dignity of the Art, and proudly asserting, that the most exalted characters would not be disgraced by the cultivation of it.

——————" *Ne forte pudori*
Sit tibi Musa, lyrae solers, et cantor Apollo."

It is worthy of observation, that, in the satirical picture of a frantic bard, with which Horace concludes his epistle, he not only runs counter to what might be expected as a corollary of an Essay on the *Art of Poetry*, but contradicts his own usual practice and sentiments. In his Epistle to Augustus, instead of stigmatizing the love of verse as an abominable frenzy, he calls it a *slight madness (levis haec insania)*, and descants on its good effects *(quantas virtutes habeat, sic collige!)*—In another Epistle, speaking of himself, and his attachment to poetry, he says,

——————" *ubi quid datur oti,*
Illudo chartis; hoc est mediocribus illis
Ex vitiis unum," &c.

All which, and several other passages in his works, almost demonstrate that it was not without a particular purpose in view that he dwelt so forcibly on the description of a man resolved

——————" in spite
Of nature and his stars to write."

Various passages of this work of Horace have been imitated in Vida's *Poeticorum*; in the Duke of Buckingham's *Essay on Poetry*; in Roscommon, *On Translated Verse*; in Pope's *Essay on Criticism*; and in Boileau's *Art Poétique*. The plan, however, of this last production is more closely formed than any of the others on the model of Horace's Epistle. Like the first division of the *Ars Poëtica*, it commences with some general rules and introductory principles. The second book touches on elegiac and lyric poetry, which are not only cursorily referred to by Horace, but are introduced by him in that part of his Epistle which corresponds to this portion of the present work. The third, which is the most important, and by much the longest of the piece, chiefly treats, in the manner of Horace, of dramatic poetry; and the concluding book is formed on the last section of the Epistle to the Pisos; the author, however, omitting the description of the frantic

bard, and terminating his critical work with a panegyric on his sovereign. Of all the modern Arts of Poetry, Boileau's is the best. It is remarkable for the brevity of its precepts, the exactness of its method, the perspicacity of the remarks, the propriety of the metaphors; and it proved of the utmost utility to his own nation, in diffusing a just mode of thinking and writing, in banishing every species of false wit, and introducing a pure taste for the simplicity of the ancients. Boileau, at the conclusion of his last book, avows, and glories as it were in the charge, that his work is founded on that of Horace.

> " Pour moi, qui jusqu'ici nourri dans la Satire,
> N'ose encore manier la Trompette et la Lyre,
> Vous me venez pourtant, dans ce champ glorieux;
> Vous offrir ces leçons, que ma Muse au Parnasse,
> Rapporta, jeune encore, *du commerce d'Horace.*"

Humano capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cujus, velut aegri somnia, vanae
Fingentur species; ut nec pes, nec caput uni
Reddatur formae.—*Pictoribus atque poëtis*
Quidlibet audendi semper fuit aequa potestas.—
Scimus, et hanc veniam petimusque damusque vicissim:

1—14. 1. *Humano capiti cervicem pictor equinam*, &c. The epistle begins with the general and fundamental precept of preserving an unity in the subject and disposition of every piece. A poet, who neglects this leading principle, and produces a work, the several parts of which have no just relation to each other or to one grand whole, is compared to a painter, who puts on canvas a form of heterogeneous character, its members taken from all kinds of animals. Both are equally deserving of ridicule.—2. *Varias inducere plumas. Inducere,* " to spread," is well applied to the art of painting.—3. *Undique.* " From every quarter of creation;" *i. e.* from every kind of animal.—4. *Mulier formosa superne*; explaining *humano capiti* in the first verse. 6. *Pisones.* Compare Introductory Remarks, near the commencement.—*Isti tabulae*; referring to the picture which has just been described. *Isti* marks contempt.—7. *Cujus, velut aegri somnia, vanae fingentur species.* " The ideas in which, like a sick man's dreams, shall be formed without any regard to sober reality."—9. *Pictoribus atque poëtis quidlibet audendi,* &c. This is supposed to come from the mouth of an objector; and the poet's reply, which is immediately subjoined, defines the use and fixes the character, of *poetic license*, which unskilful writers often plead in

Sed non ut placidis coëant immitia: non ut
Serpentes avibus geminentur, tigribus agni.
  Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter
Assuitur pannus; quum lucus et ara Dianae,
Et properantis aquae per amoenas ambitus agros,
Aut flumen Rhenum, aut pluvius describitur arcus.
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare: qui hoc, si fractis enatat exspes

defence of their transgressions against the law of *unity*.—12. *Sed non ut placidis coëant immitia*, &c. The meaning is, that poetical or any other license must never be carried so far as to unite things that are plainly and naturally repugnant to each other.—14. *Inceptis gravibus plerumque et magna professis*, &c. "Oftentimes to lofty beginnings, and such as promise great things, are sewed one or two purple patches, in order to make a brilliant display," &c.; *i. e.* often, after exordiums of high attempt and lofty promise, we are amused with the description of a grove and altar of Diana, the meanders of a stream gliding swiftly through pleasant fields, the river Rhine, or a rainbow, like so many purple patches in a garment, that make, it is true, a great show, but then are not in their proper place. The poet here considers and exposes that particular violation of uniformity, into which young poets especially, under the influence of a warm imagination, are too apt to run, arising from frequent and ill-timed descriptions.

19, 20. 19. *Et fortasse cupressum scis simulare*, &c. Horace compares the poets, whom he has just been censuring, to a painter who had learned to draw nothing but a cypress-tree. As this painter, therefore, would represent the cypress in every picture he was engaged to execute, so these poets, altogether unequal to the management of any individual subject in a proper way, and with a proper regard to unity of design, were accustomed to indulge in insulated descriptions, and in common-place topics, which had no bearing whatever on the main subject. Hence the words *et fortasse cupressum scis simulare*, &c. convey, in fact, the following meaning: Perhaps, too, thou art even skilful in these individual descriptions, as the painter who knew only how to draw a cypress. But what have such descriptions and common-place topics to do with the subject itself? Evidently, just as much as if the painter alluded to were to place his darling cypress on the canvass, when employed to draw a picture of shipwreck.—20. *Quid hoc, si fractis enatat exspes*, &c. "What is this to the purpose, if he, who is to be painted for a given price, is to be represented as swimming forth hopeless from the fragments of a wreck!" Persons who had lost their all by shipwreck, were accustomed to solicit charity by carrying around with them a painting in which the misfortune which had befallen them was depicted. In the present case, therefore, Horace supposes a shipwrecked mariner to have employed a painter for this purpose who knew only how to draw a cypress, and he asks of what value such an object would be in the intended picture, or how it could have any effect in exciting the compassion of others?

Navibus, aere dato qui pingitur? Amphora coepit
Institui; currente rota cur urceus exit?
Denique sit quidvis, simplex duntaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti. Brevis esse laboro,
Obscurus fio; sectantem lenia nervi
Deficiunt animique; professus grandia turget;
Serpit humi tutus nimium timidusque procellae;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum.
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber unus et ungues

21—24. 21. *Amphora coepit institui; currente rota cur urceus exit?* A bad poet opens his poem with something great and magnificent, but amuses himself with trifles. A bad potter begins a large and beautiful vase, but produces only a worthless pitcher.—23. *Denique sit quidvis, simplex duntaxat et unum.* "In a word, be the object what it may, let it only be simple and uniform."—24. *Maxima pars vatum decipimur specie recti.* The caution already given respecting the observance of unity, and the avoiding of ill-timed descriptions, is, observes Hurd, according to the idea of Horace, the more necessary, as the fault itself wears the appearance of a virtue, and so writers come to transgress the *rule of right* from their very ambition to observe it. There are two cases in which this ambition remarkably misleads. The *first* is, when it tempts us to push an acknowledged beauty too far. Great beauties are always on the confines of great faults; and therefore, by affecting superior excellence, we are easily carried into what is deserving only of censure. Thus (from line 25 to 30) *brevity* often becomes *obscurity; sublimity, bombast; caution, coolness;* and a fondness for *varying* and *diversifying* a subject by means of episodes and descriptions, such as are mentioned above (line 15), will often betray a writer into the capital error of violating the unity of his piece. For, though variety be a real excellence under the conduct of true judgment, yet when affected beyond the bounds of probability, and brought in solely to *strike* and *surprise*, it becomes unseasonable and absurd. The second instance in which we are misled by an *ambition of attaining to what is right*, is when, through an excessive fear of committing faults, we disqualify ourselves for the just execution of a *whole*, or of such *particulars* as are susceptible of real beauty. For, not the affectation of superior excellencies only, but even *In vitium ducit* culpae fuga, *si caret arte.*

26—38. 26. *Sectantem lenia nervi*, &c. Horace is thought by some to mean himself here.—29. *Prodigialiter.* Happily chosen by Horace, to carry the mind to that fictitious monster, under which he had before allusively shadowed out the idea of absurd and inconsistent composition.—32. *Aemilium circa ludum faber unus*, &c. "An artist, about the Æmilian school, shall, in a manner superior to all others, both express the nails, and imitate in brass the easy-flowing hair; yet

Exprimet, et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet. Hunc ego me, si quid componere curem,
Non magis esse velim, quam naso vivere pravo,
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
Viribus, et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc, nec lucidus ordo.
Ordinis haec virtus erit et Venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omittat.

will he fail in the completion of his work, because he will not know how to give a just proportion to the whole." The commencement of this sentence, when paraphrased, will run as follows: Among the artists who dwell around the Æmilian school, there will probably be some individual or other, who, &c. According to the scholiast, Æmilius Lepidus had a school of gladiators, where was subsequently the public bath of Polycletes. In the neighbourhood of this school many artists appear to have resided.—*Unus*; equivalent to *omnium optime; prae omnibus aliis*, &c.—35. *Hunc ego me, si quid componere curem*, &c. "Were I about to bestow labour upon any work, I would no more wish to imitate such a one, than to appear in public remarkable for fine black eyes and hair, but disfigured by a hideous nose."—38. *Sumite materiam vestris, qui scribitis, aequam viribus*, &c. The poet here lays down another important precept, which results directly from what has just preceded. If, in the labour of literature, as well as in the works of art, it is all-important to produce a complete and finished *whole*, and not to confine ourselves merely to certain individual parts that are more within our reach than others, it becomes equally important for us to be well acquainted with the nature and extent of our own talents, and to be careful to select such a subject as may, in all its parts, be proportioned to our strength and ability.

40—46. 40. *Potenter.* "In accordance with his abilities."—41. *Nec facundia deseret hunc, nec lucidus ordo.* The poet here enumerates the advantages which result from our selecting a subject proportioned to our powers. In the first place, we will never be wanting in the proper fund of matter, wherewith to enlarge under every head, which is a main-spring of all eloquent writing, whether in prose or verse; and, in the second place, we cannot fail, by such a well-weighed choice, to dispose of our subjects in the best and most *lucid method.*—42. *Ordinis haec virtus erit et Venus*, &c. "This will constitute the chief excellence and the beauty of method (or I am much deceived), that the writer say, in the very commencement, those things which ought there to be said, that he put off most things and omit them for the present." Horace explains here, in a few words, wherein consists the merit and beauty of that order which a poet ought to follow in the

In verbis etiam tenuis cautusque serendis,
Hoc amet, hoc spernat promissi carminis auctor.
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum,
Fingere cinctutis non exaudita Cethegis
Continget, dabiturque licentia sumta pudenter.

disposition of his subject; and he adds these words, *aut ego fallor,* from a principle of modesty, because he was going to establish a new precept, upon the practice of the greatest authors of antiquity, and one that had never been mentioned by any writer before him.—45. *In verbis etiam tenuis cautusque serendis.* "Nice and cautious too in the employment of words." The same causes will equally affect the *language* as the *method* of poetry. To the general reflections, therefore, on poetic distribution, in which Horace has thus far indulged, are now properly subjoined some directions about the *use of words.* 46. *Hoc amet, hoc spernat promissi carminis auctor.* According to the arrangement in the common editions, this verse and the one immediately preceding are transposed. The propriety, however, of Bentley's position of these lines, which we have followed in our text, all must allow. Gesner observes in its favour, that it was customary with the copyists, when a line was misplaced by them, to denote such misplacing by very minute marks, which might easily become obliterated in the lapse of time. To the same effect are the words of Baste (*Comment. Paleogr.* p. 858). The expression in the text, *hoc amet, hoc spernat,* is equivalent to *aliud verbum amplectatur, aliud rejiciat.*—47. *Callida junctura.* "Some skilful arrangement." *Junctura,* observes Hurd, as here employed by the poet, is a word of large and general import, and the same in expression as order or disposition in a subject. The poet would say, "Instead of framing new words, I recommend to you any kind of artful management by which you may be able to give a new air and cast to old ones."

49—52. 49. *Indiciis monstrare recentibus abdita rerum.* "To explain some abstruse subjects by newly-invented terms." The allusion in *abdita rerum* is to things hitherto lying concealed, and now for the first time brought to light; *i. e.* inventions and discoveries, which need of course newly-invented terms to enable others to comprehend them. —50. *Fingere cinctutis non exaudita Cethegis continget.* "It will be allowed to coin words unheard of by the ancient Cethegi." The Cethegi are here put for the ancient Romans generally, and Horace, in full accordance with his subject, and the better to mark their antiquity, makes use of an old term *cinctutis.* This epithet *cinctutus* properly means "girded ready for acting," and marks the habits of the early Romans. It has a special reference to the Gabine cincture, which was so called when the lappet of the gown, that used to be thrown over the left shoulder, was passed around the back in such a manner as to come short to the breast and there fasten in a knot; this knot or cincture tucked up the gown, and made it shorter and straiter, and consequently better adapted for active employment.—51. *Sumta pudenter.*

Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadant, parce detorta. Quid autem
Caecilio Plautoque dabit Romanus, ademtum
Virgilio Varioque? Ego cur, acquirere pauca
Si possum, invideor, quum lingua Catonis et Ennî
Sermonem patrium ditaverit, et nova rerum
Nomina protulerit? Licuit, semperque licebit
Signatum praesente nota procudere nomen.
Ut silvae, foliis pronos mutantis in annos,
Prima cadunt: ita verborum vetus interit aetas,
Et juvenum ritu florent modo nata vigentque.
Debemur morti nos nostraque; sive, recepto
Terra Neptuno, classes aquilonibus arcet

"If used with moderation."—52. *Habebunt fidem.* "Will be well received;" literally, "Will enjoy authority."—*Si Graeco fonte cadant, parce detorta.* "If they descend, with a slight deviation, from a Grecian source;" *i. e.* if we derive them gently, and without too much violence, from their proper source, that is, from a language, as the Greek, already known and approved.

53—59. 53. *Quid autem Caecilio Plautoque,* &c. Cæcilius and Plautus, observes Hurd, were allowed to *coin,* but not Virgil and Varius. The same indulgence our authors had at the restoration of letters; but it is denied to our present writers. The reason is plainly this: While arts are refining or reviving, the greater part are forced, and *all* are content, to be *learners.* When they are grown to their usual height, all affect to be *teachers.* Whereas men, under the first character of *learners,* are glad to encourage everything that makes for their instruction.—59. *Signatum praesente nota procudere nomen.* "To coin a word impressed with the current stamp." Words are here compared to coin which bears the stamp of the reigning prince. *Procudere* is Bentley's felicitous emendation. The common text has *producere.*

60—63. 60. *Ut silvae foliis pronos mutantis in annos,* &c. With *mutantis* supply *se:* the order of the sentence will be, *Ut prima* folia *silvae, mutantis foliis in pronos annos, cadunt, ita,* &c. Horace seems here to have had in view that fine similitude of Homer, in the sixth book of the Iliad (146. *seqq.*), comparing the generations of men to the annual succession of leaves: Οἵη περ φύλλων γενεὴ, τοιήδε καὶ ἀνδρῶν κ. τ. λ.—63. *Sive, recepto terra Neptuno,* &c. The allusion is to the *Portus Julius,* or Julian Harbour, constructed by Agrippa, under the orders of Augustus, and also to the draining of part of the Pontine Marshes, and the checking of the inundations of the Tiber. Agrippa made an opening in the dam which ran across the Sinus Puteolanus, from Baiæ to the opposite shore. He also cut through, at the same time, the small neck of land which parted the Avernian from the Lucrine lake. The Portus Julius was in this way created, the name being given by Agrippa to the united waters of the Avernian and Lucrine lakes, together with the fortified entrance through the dam. This harbour

Regis opus; sterilisve diu palus aptaque remis
Vicinas urbes alit, et grave sentit aratrum;
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius. Mortalia facta peribunt:
Nedum sermonum stet honos et gratia vivax.
Multa renascentur quae jam cecidere, cadentque
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
 Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.

was found large enough to hold a numerous fleet of vessels of war, and sufficed for the daily exercise of 20,000 seamen: and it is to this practice of exercising his galleys and men that Augustus is said to have been indebted for his victory over Sextus Pompeius.

65—71. 65. *Sterilisve diu palus aptaque remis*, &c. The reference is to the draining of a part of the Pontine Marshes (*Pomptinae paludes*), the second of the public works mentioned at the beginning of the previous note.—67. *Seu cursum mutavit iniquum frugibus amnis*, &c.; alluding to the third public work mentioned in the beginning of note on verse 63; the checking, namely, of the inundations of the Tiber. —68. *Mortalia facta peribunt*, &c. If, argues the poet, these splendid works of public utility cannot withstand the power of all-destroying time, how can the lighter and more evanescent graces of language ever hope to escape?—69. *Nedum sermonum stet honos et gratia vivax.* "Much less shall the bloom and elegance of language continue to flourish and endure." *Vivax* must be joined, in construction, with *stet*, and the expression *stet vivax* becomes equivalent to *floreat, maneatque.*— 71. *In honore.* "In esteem"—*Si volet usus, quem penes*, &c. "If custom shall so will it; under whose full control is the decision, and right, and standard of language."

73—78. 73. *Res gestae regumque ducumque*, &c. From reflections on *poetry at large*, Horace now proceeds to *particulars*; the most obvious of which being the different *forms* and *measures* of poetic compositions, he considers, in this view (from line 75 to 86), the four great species of poetry, to which all others may be reduced, the *Epic*, *Elegiac*, *Dramatic*, and *Lyric*.—74. *Quo numero*, "In what numbers;" *i. e.* in what kind of measure.—75. *Versibus impariter junctis*; referring to Elegiac verse, and the alternate succession, in its structure, of Hexameters and Pentameters.—*Querimonia primum.* Horace goes on the supposition that the term Elegy (ἐλεγεῖον) was always applied to this species of verse, even from its very origin, and hence the derivation commonly assigned to the word in question (ἀπὸ τοῦ ἒ ἒ λέγειν) leads him to make the assertion, that the alternate succession of Hexameters and Pentameters was first of all made the vehicle of mournful themes, In this he is incorrect. Compare note on verse 78.—76. *Voti sententia compos.* "Successful desires;" *i. e.* pleasurable emotions.—77. *Exiguos*

Quis tamen exiguos elegos emiserit auctor,
Grammatici certant, et adhuc sub judice lis est.
Archilochum proprio rabies armavit iambo.
Hunc socci cepere pedem grandesque cothurni,
Alternis aptum sermonibus, et populares

elegos. "The elegy's small song." (Colman.) Commentators differ concerning the proper import of *exiguos.* as here employed. According to some, the epithet refers to the humble nature of the elegiac style and subject, compared with epic or lyric sublimity. Others, however, more correctly suppose, that Horace merely alludes to the *form* of the species of verse, both as consisting of unequal measures, and because elegant poems are, generally speaking, shorter than others.—78. *Grammatici certant, et adhuc sub judice lis est.* The Grammarians here alluded to were those of the Alexandrian school; and the point in controversy became with them a fertile theme of discussion, merely because they confounded both times and terms. The whole difficulty disappears the moment we assign to words their true signification. The first thing to be done is to distinguish between the elegy (so to call it) of Callinus, and the new ἔλεγος, the invention of which is ascribed to Simonides. The first was nothing more than a lyric poem, of a martial character, composed of distichs, that is, of alternate Hexameters and Pentameters. Its origin is attributed to Callinus, because he is the first poet known to have employed it. Neither was it called *Elegy* at first, but ἔπος, a general term, which was subsequently confined to heroic verse. The word *Elegy* (ἔλεγος) was first applied to the alternating Hexameter and Pentameter in the time of Simonides, whether it was that he himself introduced the name, or whether the mournful and plaintive nature of his subjects justified this appellation from others. It was only from the days of Simonides that the term Elegy was applied to a poem composed of distichs, and treating of some melancholy subject. Hence we see, 1. that Horace is incorrect in his *querimonia primum* (v. 75), and, 2. that the Alexandrian grammarians were engaged in a mere controversy about words.

79—85. 79. *Archilochum proprio rabies armavit iambo.* "Rage armed Archilochus with his own iambus;" alluding to the satires of this poet, in which the Iambic measure was employed, and also to the story of Dycambes and Neobule. Horace, by the use of the term *proprio,* expressly ascribes to this poet the invention of iambics. The opinion entertained by some critics, that Archilochus merely improved this measure, and was not the actual inventor, may be seen urged in Schoell, *Hist. Lit. Gr.* vol. i. p. 199.—80. *Hunc socci cepere pedem grandesque cothurni.* "This foot the sock and the stately buskin adopted." The *soccus,* or low shoe of *comedy,* and the *cothurnus,* or buskin of *tragedy,* are here figuratively used to denote these two departments of the drama respectively.—81. *Alternis aptum sermonibus,* &c. "As suited for dialogue, and calculated to surmount the tumult of an assembled audience, and naturally adapted to the action of the stage."—*Populares vincentem strepitus.* There are many reasons, observes Francis, given to explain this remark. The cadence of iambics is more sensible, and their measures are more strongly marked, than any other. ("*Insignes*

Vincentem strepitus, et natum rebus agendis.
Musa dedit fidibus divos, puerosque deorum,
Et pugilem victorem, et equum certamine primum,
Et juvenum curas, et libera vina referre.
  Descriptas servare vices operumque colores,
Cur ego, si nequeo ignoroque, poëta salutor?
Cur nescire, pudens prave, quam discere malo?
Versibus exponi tragicis res comica non vult:
Indignatur item privatis ac prope socco
Dignis carminibus narrari coena Thyestae.

percussiones eorum numerorum." Cic. *de Orat.* iii. 47.) The pronunciation is more rapid, and this rapidity forms, according to Aristotle, a greater number of sharp sounds. Dacier adds, that the iambic, being less different from common conversation, more easily engaged the attention of an audience.—83. *Fidib.* "To the lyre."—84. *Et pugilem victorem, et equum certamine primum*; alluding to the lyric flights of Pindar.—85. *Et juvenum curas, et libera vina.* "And the love-sick feelings of the young, and wine's unbounded joys." The reference is to Sappho and Anacreon.

86—92. 86. *Descriptas servare vices operumque colores*, &c. "Why am I greeted with the name of poet, if I am unable, and in fact know not how, to observe the distinctions that have just been mentioned, and the different characters that productions should have in the different species of verse?" As regards the connexion in the train of ideas, compare the remarks of Hurd: "But the distinction of the *measures* to be observed in the several species of poetry, is so obvious, that there can scarcely be any mistake about them. The difficulty is to know (from line 86 to 89) how far each may partake of the spirit of the other without destroying that *mutual and necessary difference* which ought to subsist between them all. To explain this, which is a point of great nicety, he considers (from line 89 to 99) the case of dramatic poetry; the two species of which are as distinct from each other as any two can be; and yet there are times, when the features of the one will be allowed to resemble those of the other. For, 1. Comedy, in the passionate parts, will admit of a tragic elevation; and, 2. Tragedy, in its soft, distressful scenes, condescends to the ease of familiar conversation."—89. *Res comica.* "A comic subject."—90. *Privatis.* "Of a familiar cast;" *i. e.* such as are used in describing the *private* life that forms the basis of comedy, but are unsuited for kings, heroes, and the other characters of Tragedy.—91. *Coena Thyestae.* "The banquet of Thyestes" is here put for any tragic subject (*res tragica*). Commentators, in general, suppose that this is done because the story of Thyestes is one of the most tragic nature. Hurd, however, assigns another and very ingenious explanation. "We may be sure," observes this critic, "that the subject in question was not taken up at random as the representative of the rest. The reason was, that the Thyestes of Ennius was peculiarly chargeable with the fault here censured. This allusion to a particular play, written by one of their best poets, and

Singula quaeque locum teneant sortita decenter.
Interdum tamen et vocem Comoedia tollit,
Iratusque Chremes tumido delitigat ore:
Et tragicus plerumque dolet sermone pedestri.
Telephus et Peleus, quum pauper, et exsul, uterque
Projicit ampullas et sesquipedalia verba,
Si cor spectantis curat tetigisse querela.
Non satis est pulchra esse poëmata; dulcia sunto,

frequently exhibited on the Roman stage, gives great force and spirit to the precept, at the same time that it exemplifies it in the happiest manner."—94. *Singula quaeque locum teneant sortita decenter.* "Let each particular species of writing, when once it has had its proper place allotted to it, hold that place in a becoming manner." The construction is, *singula quaeque, sortita* locum, "*teneant* eum *locum decenter.*"

93—96. 93. *Vocem tollit.* "Raises its voice." Compare the scholiast; "*Grandioribus verbis utitur,*" and note on verse 86, toward the close.—94. *Iratusque Chremes tumido delitigat ore.* "And angry Chremes rails in swelling strain;" alluding to the *Heautontimorumenos* of Terence (*Act* 5. *Sc.* 4) where the irritated Chremes breaks out against his son.—95. *Et tragicus plerumque dolet sermone pedestri.* "And sometimes the tragic poet grieves in humble style." The poet, by a common figure, is here made to do what he represents his characters as doing.—96. *Telephus et Peleus.* The stories of each of these princes became the subjects of tragedies. The allusion in the case of Telephus is to his wanderings in quest of his parents, and to the poverty in which he was involved at the time. Peleus, as is well known, was driven into exile from the court of his father Æacus, for having been accessory to the murder of his brother Phorbas.—*Uterque projicit ampullas et sesquipedalia verba.* "Cast each aside high-sounding expressions and words a-foot-and-a-half-long." The term *ampulla* properly denotes a species of phial or flask for holding oil or vinegar, having a narrow neck but swelling out below. Hence the word is figuratively taken to signify inflated diction, tumid language, bombast, rant, &c.

99, 100. 99. *Non satis est pulchra esse poëmata; dulcia sunto.* "It is not enough that poems be beautiful, let them also be affecting." The reference in *poëmata* is principally to dramatic compositions.—The following outline will give a connected view of the remainder of this epistle. Horace's discrimination of the several styles that belong to the different species of poetry, leads him, as has before been remarked, to consider the *Diction* of the drama, and its accommodation to the *circumstances* and *character* of the speaker. A recapitulation of these circumstances carries him on to treat of the due management of *characters already known*, as well as of sustaining those that are entirely *original.* To the first of these the poet gives the preference, recommending *known characters* as well as *known subjects*; and, on the mention of this joint preference, the author leaves farther consideration of

Et quocunque volent, animum auditoris agunto.
Ut ridentibus arrident, ita flentibus afflent
Humani vultus. Si vis me flere, dolendum est
Primum ipsi tibi; tunc tua me infortunia laedent,
Telephe vel Peleu. Male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia moestum
Vultum verba decent; iratum plena minarum;
Ludentem lasciva; severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum; juvat, aut impellit ad iram,
Aut ad humum moerore gravi deducit et angit;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.

the *Diction*, and glides into discourse upon the *Fable*, which he continues down to the 152nd verse. Having despatched the *Fable*, the poet proceeds to the consideration of the *Characters*; not in regard to suitable *diction*, for of that he has already spoken, but with reference to the *Manners*; and in this branch of his subject he has as judiciously borrowed from the *Rhetoric* of Aristotle, as in other parts of his epistle from the *Poetics*. He then directs, in its due place, the proper conduct of particular *incidents of the fable*, after which he treats of the *Chorus*; from which he naturally passes to the *history* of theatrical *Music*; which is as naturally succeeded by an account of the *origin* of the *Drama* itself, commencing with the early dithyrambic song, and carried down to the establishment of the New Greek Comedy. From this he proceeds easily and gracefully to the *Roman Stage*, acknowledging the merits of the writers, but pointing out their defects, and assigning the causes. He then subjoins a few general observations, and concludes his long discourse on the drama, having extended it to 275 lines. This discourse, together with the result of all his reflections on poets and poetry, he then applies, in the most earnest and personal manner, to the elder Piso, and with a long peroration, to adopt an oratorical term, concludes the epistle.

103—112. 103. *Laedent.* "Will affect."—104. *Male si mandata loqueris.* "If thou shall speak the part assigned thee badly;" *i. e.* if thou shall not act up to thy true character. The reference, throughout the whole passage, is, as will be plainly perceived, to the actor on the stage. Hence the explanation given to *mandata* by Jason de Nores, "*tibi a scriptore tradita.*"—107. *Ludentem lasciva.* "Sportive expressions a playful look."—108. *Prius.* "From our very birth;" equivalent to *a primo ortu.*—109. *Juvat.* "She delights."—111. *Post.* "In process of time;" *i. e.* as we advance towards maturer years. *Post* is here opposed to *prius* in verse 108.—112. *Si dicentis erunt fortunis absona dicta*, &c. "If the words of the speaker shall be unsuited to his station in life, the Roman knights and commons will raise a loud laugh

Intererit multum, divusne loquatur an heros;
Maturusne senex an adhuc florente juventa
Fervidus; et matrona potens an sedula nutrix;
Mercatorne vagus cultorne virentis agelli;
Colchus an Assyrius; Thebis nutritus an Argis.
Aut famam sequere, aut sibi convenientia finge,
Scriptor. Honoratum si forte reponis Achillem;
Impiger, iracundus, inexorabilis, acer,
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.

at his expense." The expression *equites peditesque* is meant to comprehend the whole audience, as well the educated and respectable, as the uneducated and common portion. In applying the term *pedites* to the common people, the poet adopts a playful form of speech, borrowed from military language, and marking a sportive opposition to the word *equites*.

115—119. 115. *Maturusne senex*. Compare Ode III. xv. 4. "*Maturo propior funeri*."—117. *Mercatorne vagus cultorne virentis agelli*. The *mercator vagus* is one who has travelled much, has become acquainted with the manners and customs of various nations, and who is not only, in consequence of this, become more refined in his own habits, but also more shrewd, astute, and discerning. The *cultor virentis agelli*, on the other hand, is a plain, honest, country-farmer; of rustic manners and simple mind.—118. *Colchus an Assyrius; Thebis nutritus an Argis*. The Colchians were savage and inhospitable; the Assyrians refined, crafty, and voluptuous. The Thebans laboured under the imputation of dulness; (Epist. II. i. 244.) the Argives were high-spirited and proud.—119. *Aut famam sequere, aut sibi convenientia finge, scriptor*. "That thou writest, either follow tradition, or invent such characters as are uniformly consistent with themselves." The connexion, observes Hurd, lies thus: Language must agree with *character*, *character* with *fame*, or at least with *itself*. Poets, therefore, have two kinds of characters to labour upon, either such as are already known, or such as are of their own invention. In the first they are not at liberty to change any thing; they must represent Achilles, Ajax, and Ulysses, in accordance with poetical tradition: and as to what they invent themselves, it must be uniform and of a piece.

120—128. 120. *Honoratum si forte reponis Achillem*. "If haply thou dost represent anew the honoured Achilles;" *i. e.* dost represent anew, after Homer, Achilles honoured in the verses of that ancient bard.—121. *Impiger, iracundus, inexorabilis, acer*. "Let him be indefatigable, wrathful, inexorable, impetuous." Supply *sit*, and compare the description given of this warrior in the Iliad. (20, 401.)—123. *Sit Medea ferox invictaque*. Horace, observes Hurd, took this instance from Euripides, where the *unconquered fierceness* of this character is preserved in that due mediocrity which nature and just writing demand.—*Flebilis Ino, perfidus Ixion*, &c. "Let Ino sink in tears,

Si quid inexpertum scenae committis, et audes
Personam formare novam, servetur ad imum
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere: tuque
Rectius Iliacum carmen diducis in actus,
Quam si proferres ignota indictaque primus.
Publica materies privati juris erit, si
Nec circa vilem patulumque moraberis orbem;
Nec verbum verbo curabis reddere fidus

Ixion be perfidious, Io wander, and Orestes mourn."—125. *Si quid inexpertum scenae committis.* Having explained the *famam sequere*, Horace now proceeds to elucidate the latter part of the line, *aut sibi convenientia finge.*—128. *Difficile est proprie communia dicere.* "It is difficult to handle common topics in such a way as to make them appear our own property." Many commentators regard *communia*, in this passage, as equivalent to *ignota indictaque*, and as indicating *new* subjects, such namely as have never been handled by any previous writer, and are therefore common to all. This, however, is decidedly erroneous. The meaning of this axiom of Horace should be explained according to its most obvious sense; which is, as we have rendered the passage above, that it is difficult to enter on subjects which every man can handle, in such a way as to make them appear our own property, from the manner in which we alone are able to treat them. Boileau used to say that he found this explanation in Hermogenes, (*de Gravit. apt. dicend.* § 30,) and he laboured strenuously to support its correctness. In the *British Critic*, vol. v., p. 356, the opinion of Gaudius, to the same effect, is cited by Dr. Parr.

129—131. 129. *Rectius Iliacum carmen diducis in actus.* The poet has just stated how difficult it is to handle a common subject in such a way as to make it appear like a new one, and our own private property. But, though he acknowledges the difficulty of the undertaking, he by no means dissuades from it. On the contrary, he recommends it as the more correct and becoming course. Compare the remark of Gaudius, cited in a part of the preceding note: "*Difficile est ita tractare communia . . . . ut tua propria, seu privata, seu nova fiant.* Hunc tamen ego conatum tibi suadeo."—131. *Publica materies privati juris erit.* "A common theme will become thy private property." The poet now proceeds to explain, in what way we must act if we wish "*proprie communia dicere.*" The expression *publica materies* serves directly to elucidate the true meaning of the term *communia* in the 128th verse.—*Si nec circa vilem patulumque moraberis orbem.* "If thou shalt neither dwell upon a round of particulars, trite in their nature and open unto all." The poet lays down three rules for attaining the object in view, of which this is the first; and the meaning is, that, in handling a common topic, we must not spend our time on the system or circle of fables in vogue among all poets in relation to it, but must strike out something new for ourselves.—133. *Nec verbum verbo curabis reddere*, &c. The second rule: Not to be translators

Interpres ; nec desilies imitator in arctum.
Unde pedem proferre pudor vetet aut operis lex.
Nec sic incipies, ut scriptor cyclicus olim :
Fortunam Priami cantabo et nobile bellum.
Quid dignum tanto feret hic promissor hiatu ?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte :
Dic mihi, Musa, virum, captae post tempora Trojae,
Qui mores hominum multorum vidit et urbes.
Non fumum ex fulgore, sed ex fumo dare lucem

instead of imitators.—134. *Nec desilies imitator in arctum*, &c. The third rule: Not to be slavish in our imitation, or advance so far as to involve ourselves in circumstances whence we cannot retreat with honour, or without violating the very laws we have established for the conduct of the poem. Hence the passage may be rendered as follows: "Nor shalt leap, as an imitator, into straits, whence either a sense of shame, or the rules of thy work, may forbid thee to retreat ;" *i. e.* nor, like a servile imitator, shalt fetter thyself by such narrow rules, as to be entangled beyond the power of retreat, without violating what honour and the rules of our work demand.—*Arctum.* Understand *locum.* Some commentators suppose, that the reference is here to the fable of the goat in the well.

136—141. 136. *Nec sic incipies*, &c. Most of the critics observe, remarks Colman, that all these documents, deduced from the *Epic*, are intended, like the reduction of the Iliad into acts, as directions and admonitions to the *dramatic writer.*—*Ut scriptor cyclicus olim.* "Like the cyclic bard of old." By the cyclic poets, are meant a class of bards who selected, for the subjects of their productions, things transacted as well during the Trojan war, as before and after ; and who, in treating these subjects, confined themselves within a certain round or cycle of fable." From the hackneyed nature of these themes, the term *cyclicus* came at length to denote a poet of inferior rank, and, indeed, of little or no merit.—137. *Fortunam Priami cantabo et nobile bellum.* Ἀείσω Πριάμοιο τύχην πόλεμόν τε κλεεινόν.—*Parturiunt montes*, &c., alluding to the well-known fable of the mountain and the mouse ; and applied, as a proverbial expression, to all pompous and imposing beginnings, which result in nothing.—140. *Quanto rectius hic, qui nil molitur inepte.* "How much more correctly does he begin who attempts nothing injudiciously." The allusion is to Homer, and Horace opposes to the pompous and swelling exordium of the cyclic poet, the modesty and reserve of Homer in the beginning of the Odyssey.—141. *Dic mihi, Musa, virum*, &c. Horace here includes in two lines the three opening verses of the Odyssey. The Roman poet does not mean his lines as a translation of these, in the strict sense of the term, but merely wishes to convey, in his native tongue, some idea of the simplicity and modesty that mark the Homeric exordium.

143—151. 143. *Non fumum ex fulgore*, &c. The meaning is, that Homer does not seek to begin with a flash and end in smoke, but

Cogitat, ut speciosa dehinc miracula promat,
Antiphaten, Scyllamque, et cum Cyclope Charybdin.
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo.
Semper ad eventum festinat, et in medias res,
Non secus ac notas, auditorem rapit, et quae
Desperat tractata nitescere posse, relinquit;
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
  Tu, quid ego et populus mecum desideret, audi.
Si fautoris eges aulaea manentis, et usque

out of smoke to bring glorious light, and surprise us with the brilliant and dazzling creations of his fancy.—144. *Speciosa miracula.* "His brilliant wonders."—145. *Cyclope;* alluding to Polyphemus.—146. *Ne reditum Diomedis*, &c. Horace does not mean by the "Return of Diomede," any particular production of Homer's, but only wishes to give us a general idea of his manner of writing, and to show, that he does not, like some droning cyclic poet, begin with events which happened long before the main action of his poem, and have no immediate or necessary connexion with it. Antimachus, a cyclic bard, had made a poem on the return of Diomede, and commenced the adventures of that hero from the death of his uncle Meleager, by which means he gave a ridiculous beginning to the action that formed the subject of his work. So also another cyclic poet (supposed by some to have been Stasinus of Cyprus) began an account of the Trojan war with the nativity of Helen, or the story of Leda and the eggs.—148. *In medias res.* Horace means that Homer, at the outset of the Iliad, does not delay us by a previous explanation of the causes which brought on the angry strife between Achilles and Agamemnon, but commences at once with an allusion to the wrath of Pelides, (*Μῆνιν ἄειδε θεά!*) as if the causes that led to it were already known to his hearer.—150. *Tractata nitescere.* A metaphor taken from things polished from the force of handling. History, and a poet's imagination, may furnish him with a great variety of incidents, but his own judgment must direct him in the choice of them.—151. *Atque ita mentitur, sic veris falsa remiscet*, &c. "And moulds his fictions in such a way, so blends what is false with what is true," &c. The meaning is, that Homer so intermingles fiction with reality, throughout the whole of his poem, and so strictly connects all the parts, as to give the entire production an air of probability, and make the beginning, middle, and end exactly correspond.

154—157. 154. *Aulaea manentis.* "Who will wait until the curtain rises;" *i. e.* who will wait until the end of the play; who will listen with delight to the whole performance; literally, "who waits for the curtain." We have rendered this phrase in accordance with Roman usage. If translated with reference to modern custom, it would be, "who will wait until the curtain falls." Consult note on

Sessuri, donec cantor, *Vos plaudite*, dicat:
Aetatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces jam scit puer, et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temere, et mutatur in horas.
Imberbus juvenis, tandem custode remoto,
Gaudet equis canibusque et aprici gramine campi;
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,

Epist. II. i. 189.—155. *Vos plaudite.* All the old tragedies and comedies acted at Rome concluded in this manner. The phrase is equivalent to our modern expression, "Your plaudits," or, "clap your hands." Who the *cantor* was that addressed *these* words to the audience, is a matter of dispute. Dacier thinks it was the whole chorus; others suppose it to have been a single actor; some, the prompter; and some, the composer. The second of these opinions is probably the more correct one.—156. *Aetatis cujusque notandi sunt tibi mores*, &c. The manners must be well distinguished, and strongly marked, *designandi*, *exprimendi.* The connexion in the train of ideas is given by Hurd as follows: "But though the strict observance of these rules will enable the poet to conduct his *plot* to the best advantage, yet this is not all that is required in a perfect tragedy. If he would seize the attention, and secure the applause of the audience, something farther must be attempted. He must be particularly studious to express the *manners.* Besides the peculiarities of *office*, *temper*, *condition*, *country*, &c. before considered, all which require to be drawn with the utmost fidelity, a singular attention must be had to the characteristic differences of *age.*" —157. *Mobilibusque decor naturis dandus et annis.* "And a suitable character assigned to varying dispositions and years;" *i. e.* a certain decorum or propriety must be observed in depicting the natures or dispositions of men, as they vary with years.

158—165. 158. *Reddere voces.* "To express himself in words;" *i. e.* who has now learnt to speak. (*Qui ex infante jam factus est puer.*) The poet here begins with a beautiful description of the different ages of life, based, in a great degree, upon the description given by Aristotle in his Art of Rhetoric.—159. *Gestit paribus colludere.* Compare Aristotle, *Rhet.* ii. 11. *καὶ φιλόφιλοι, καὶ φιλέταιροι, μᾶλλον τῶν ἄλλων ἡλικιῶν.*—*Et iram colligit ac ponit temere.* "And is quick in contracting and in laying aside anger." Compare Aristotle, *ibid. καὶ θυμικοὶ καὶ ὀξύθυμοι, καὶ οἷοι ἀκολουθεῖν τῇ ὁρμῇ.*—160. *Et mutatur in horas.* Compare Aristotle, *ibid εὐμετάβολοι δὲ καὶ ἁψίκοροι πρὸς τὰς ἐπιθυμίας.*—161. *Tandem custode remoto.* The word *tandem* marks, in a very pleasing manner, the impatience of the young to be freed from restraint.—162. *Et aprici gramine campi*; alluding to the gymnastic exercises wont to be performed in the Campus Martius.—163. *Cereus in vitium flecti.* "As pliable as wax in being bent towards vice." With *cereus* compare the Greek *κήρινος.*—164. *Utilium tardus*

Sublimis, cupidusque, et amata relinquere pernix.
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet, quod mox mutare laboret.
Multa senem circumveniunt incommoda; vel quod
Quaerit, et inventis miser abstinet, ac timet uti;
Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum,
Multa recedentes adimunt. Ne forte seniles
Mandentur juveni partes, pueroque viriles;
Semper in adjunctis aevoque morabimur aptis.

provisor. "A slow provider of useful things;" *i. e.* slow in discerning his true interests, and in providing for the future. Compare Aristotle, *Rhet.* II. 11. *καὶ μᾶλλον αἱροῦνται πράττειν τὰ καλὰ τῶν συμφερόντων.*—*Prodigus aeris.* Compare Aristotle, *ibid.* *φιλοχρήματοι δὲ ἥκιστα, διὰ τὸ μήπω ἐνδείας πεπειρᾶσθαι.*—165. *Sublimis.* "Presumptuous." Compare Aristotle, *ibid.* *καὶ μεγαλόψυχοι*—*Cupidusque.* "And amorous." Compare Aristotle, *ibid.* *καὶ τῶν περὶ τὸ σῶμα ἐπιθυμιῶν, μάλιστα ἀκολουθητικοί εἰσι ταῖς περὶ τὰ ἀφροδίσια καὶ ἀκρατεῖς ταύτης.*

166—178. 166. *Conversis studiis.* "Our inclinations having undergone a change."—*Aetas animusque virilis.* "The age and spirit of manhood." Aristotle fixes the full vigour of the body from thirty years to thirty-five, and of the mind until about forty-nine.—169. *Circumveniunt.* "Encompass."—170. *Quaerit, et inventis miser abstinet.* Compare Aristotle, *Rhet.* ii. 13. *ὥστε οὔτε ἐπιθυμητικοὶ, οὔτε πρακτικοί, κατὰ τὰς ἐπιθυμίας, ἀλλὰ κατὰ τὸ κέρδος· διὸ σωφρονικοὶ φαίνονταὶ οἱ τηλικοῦτοι, αἵ τε γὰρ ἐπιθυμίαι ἀνείκασι, καὶ δουλεύουσι τῷ κέρδει.*—171. *Vel quod res omnes timide gelideque,* &c. Compare Aristotle, *ibid.* *καὶ δειλοὶ καὶ πάντα προφοβητικοὶ· ἐναντίως γὰρ διάκεινται τοῖς νέοις· κατεψυγμένοι γάρ εἰσιν· οἱ δὲ θερμοί· ὥστε προωδοπεποίηκε τὸ γῆρας τῇ δειλίᾳ· καὶ γὰρ ὁ φόβος κατάψυξίς τίς ἐστι.*—172. *Spe longus.* "Ever hoping for a more prolonged existence."—*Avidusque futuri.* "Greedy of the future."—173. *Difficilis.* "Morose."—*Laudator temporis acti se puero.* Compare Aristotle, *Rhet. ibid.* *διατελοῦσι γὰρ τὰ γένομενα λέγοντες· ἀναμιμνησκομένοι γὰρ ἥδονται.*—175. *Anni venientes,* &c. Aristotle, as already remarked (note on verse 166), considers the powers of the body in a state of advancement till the 35th year, and the faculties of the mind as progressively improving till the 49th, from which periods they severally decline. This will serve to explain the *anni venientes,* and *recedentes,* of Horace.—178. *Semper in adjunctis aevoque morabimur aptis.* "We are always to dwell with particular attention upon those things that are joined to, and proper for, each individual age;" *i. e.* we must always pay particular attention to whatever is characteristic and proper in each stage of life.

Aut agitur res in scenis, aut acta refertur.
Segnius irritant animos demissa per aurem,
Quam quae sunt oculis subjecta fidelibus, et quae
Ipse sibi tradit spectator. Non tamen intus
Digna geri promes in scenam; multaque tolles
Ex oculis, quae mox narret facundia praesens.
Ne pueros coram populo Medea trucidet;
Aut humana palam coquat exta nefarius Atreus;
Aut in avem Progne vertatur, Cadmus in anguem.
Quodcunque ostendis mihi sic, incredulus odi.
Neve minor neu sit quinto productior actu
Fabula, quae posci vult et spectata reponi:
Nec deus intersit, nisi dignus vindice nodus
Inciderit: nec quarta loqui persona laboret.

179—188. 178. *Aut agitur res in scenis, aut acta refertur.* "An action is either represented on the stage, or is there related as done elsewhere." Hurd gives the connexion as follows: The misapplication just now mentioned (lines 176 and 177) destroys the credibility. This puts the poet in mind of another misconduct, which has the same effect, viz. *intus digna geri promere in scenam.* But, before he makes this remark, it was proper to premise a concession to prevent mistakes, viz. *Segnius irritant animos,* &c.—182. *Non tamen intus digna geri,* &c. The idea intended to be conveyed is this, that though what we see done affects us more strongly than what we merely hear related, still (*tamen*) we must not let this principle carry us so far as to bring upon the stage things only fit to be done behind the scenes (*intus*).—184. *Quae mox narret facundia praesens.* "Which the animated narrative of some actor, appearing on the stage, may presently relate." Some commentators make *praesens* refer to the circumstance of the actor's having been *present* at the scene which he describes. The acceptation in which we have taken it, however, is much more simple and obvious.—185. *Ne pueros coram populo Medea trucidet.* Seneca violates this rule also, and represents Medea butchering her children in the face of the spectators, and aggravates the cruelty of the execution with all the horrors of a lingering act.—186. *Aut humana palam coquat exta,* &c.; an allusion to the *coena Thyestae,* mentioned at verse 91.—187. *In avem.* According to Anacreon, Virgil, Propertius, and others, she was changed into a nightingale; but, according to Ovid, into a swallow.—188. *Incredulus odi.* "I view with feelings of incredulity and disgust."

189—192. 189. *Neve minor neu sit quinto productior actu fabula.* Whether there be any thing of reality and truth in this precept, observes Francis, may be disputed, but the best poets, ancient and modern, have held it inviolable. They have considered it a just medium between a length which might grow languishing and tedious, and a shortness too much crowded with incidents.—191. *Nec deus intersit, nisi dignus vindice nodus.* "Nor let any deity interfere, unless a difficulty present

Actoris partes Chorus officiumque virile
Defendat; neu quid medios intercinat actus,
Quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice,
Et regat iratos, et amet pacare tumentes:
Ille dapes laudet mensae brevis; ille salubrem
Justitiam, legesque, et apertis otia portis:

itself worthy a god's unravelling." As regards the peculiar force of the term *vindex*, compare the remark of Gesner: "Vindex *est, qui summo in periculo versantem subito liberat et eripit.*" Horace intends this precept as a censure upon a common fault among the ancient Tragic poets, that of having recourse to some deity for the unravelling of the plot, whenever they were at a loss in relation to it. He was made to descend in a species of machine; whence the expression, *deus ex machina.*—192. *Nec quarta loqui persona laboret.* Horace here enjoins on the Roman dramatist the practice so strictly observed among the Greeks, of confining the number of actors to three. In the origin of the drama the members of the chorus were the only performers. Thespis was his own actor, or, in other words, he first introduced an actor distinct from the chorus. Æschylus added a second, and Sophocles a third; and this continued to be ever after the legitimate number. Hence, when three characters happened to be already on the stage, and a fourth was to come on, one of the three was obliged to retire, change his dress, and so return as the fourth personage. The poet, however, might introduce any number of *mutes*, as guards, attendants, &c.

193—200. 193. *Actoris partes Chorus officiumque virile defendat.* "Let the chorus supply the place of a performer, and sustain an active part in the representation." According to the rules of the ancient drama, the chorus was to be considered as one of the actors, and its coryphæus, or head, spoke for the whole number composing it. As regards the expression *officium virile,* compare the explanatory comment of Hurd: "*Officium virile* means a strenuous, diligent office, such as becomes a person interested in the progress of the action. The precept is levelled against the practice of those poets, who, though they allot the part of a *persona dramatis* to the chorus, yet for the most part make it so idle and insignificant a one, as is of little consequence in the representation."—194. *Neu quid medios intercinat actus,* &c. "Nor let it sing any thing between the acts that does not in some way conduce to, and connect itself aptly with, the plot." How necessary this might be to the writers of the Augustan age, remarks Hurd, cannot certainly appear: but if the practice of Seneca may give room for any suspicion, it should seem to have been much wanted; in whom I scarcely believe there is a single instance of the chorus being employed in a manner consonant to its true end and character.—126. *Ille bonis faveatque et consilietur amice.* "Let it both take the side of the good, and give them friendly advice."—197. *Et amet pacare tumentes.* The common text has *peccare timentes.*—198. *Mensae brevis.* "Of a frugal table." Compare Epist. I. xiv. 35. "*Coena brevis.*"—199. *Et apertis

Ille tegat commissa, deosque precetur et oret,
Ut redeat miseris, abeat Fortuna superbis.
Tibia non, ut nunc, orichalco vincta, tubaeque
Aemula, sed tenuis simplexque foramine pauco
Adspirare et adesse Choris erat utilis, atque
Nondum spissa nimis complere sedilia flatu;
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam coepit agros extendere victor, et urbem
Latior amplecti murus, vinoque diurno

otia portis. "And peace with open gates."—200. *Ille tegat commissa.* "Let it keep concealed whatever secrets are entrusted to it." The chorus being present throughout the whole representation, was often necessarily entrusted with the secrets of the persons of the drama.

202—209. 202 *Tibia non, ut nunc,* &c. Tragedy having been originally nothing more than a chorus or song, set to music, from which practice the harmony of the regular chorus in after times had its rise, the poet takes this occasion to pass to a history of theatrical music.—*Orichalco vincta.* "Bound with orichalcum," *i. e.* brass-bound. The reference is either to rings of metal placed around the *tibia* by way of ornament, or to those which marked the joints of the instrument. The *orichalcum* of antiquity (called by the Greeks ὀρείχαλκος, *i. e.* mountain-brass) seems to have been a fictitious substance, not a natural metal. They made it on the same basis that we make brass at present; but they had several ways of doing it, and distinguished it into several kinds. 203. *Tenuis simplexque.* "Of slender note and simple form." *Tenuis* is here opposed to *tubae aemula*, and *simplex* to *orichalco vincta.*—204. *Adspirare et adesse Choris erat utilis.* "Was employed to accompany and aid the chorus." By the term *chorus*, in the present passage, all the actors are meant; for, in the origin of the drama, the members of the chorus were the only performers.—*Atque nondum spissa nimis complere sedilia flatu.* "And to fill with its tones the seats of the theatre, that were not as yet too crowded;" *i. e.* and was loud enough to be heard all over the theatre, as yet of moderate size.—206. *Numerabilis, utpote parvus.* "Easily counted, as being few in number." Not like the immense crowds that flocked to the public spectacles in the poet's own day.—207. *Frugi.* "Industrious." *Frugi* is generally rendered here by the term "*frugal;*" but improperly. It is equivalent, in the present instance, to *in rem suam attentus et diligens.* —208. *Victor.* Referring to *populus* in the 206th verse.—209. *Latior murus.* "A wider circuit of wall."—*Vinoque placari Genius festis impune diebus.* "And the Genius to be soothed on festal occasions with wine drunk freely by day;" *i. e.* and to indulge themselves freely in mirth and wine on festal days. The expressions *vino diurno* and *impune* have an allusion to the early Roman custom, which regarded it as improper to commence drinking, or entertainments, *de medio die* (consult note on Ode I. i. 20), as well as to the introduction of a more social spirit by reason of the intercourse with other nations, and

Placari Genius festis impune diebus,
Accessit numerisque modisque licentia major.
Indoctus quid enim saperet liberque laborum
Rusticus, urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen, traxitque vagus per pulpita vestem:

the increase of wealth which conquest produced. As regards the phrase *placari Genius*, consult note on Ode III. xvii. 14.

212—214. 212. *Indoctus quid enim saperet*, &c. "For what correct means of judging in such a case could an unlettered clown, and one just freed from labour, have, when mingled in motley groupe with the citizen—the base-born with him of honourable birth?" There is some difference of opinion with regard to the application of these lines. Many critics imagine that the poet refers to the rude and simple character of the early theatrical music, as taking its tone from the unpolished nature of the audience to whom it was addressed. Others, however, with more propriety, make the passage under consideration have allusion to what immediately precedes, and to be intended as a species of explanatory comment on the *licentia major* spoken of by Horace.—214. *Sic priscae motumque et luxuriem*, &c. "Thus the musician added both a quicker movement and richer modulation to the ancient art." By *priscae arti* is meant the ancient music, the peculiar defects of which were, 1. That it moved too slowly; and 2. That it had no compass or variety of notes. It was the office of those who played on musical instruments, in the performance both of tragedies and comedies, to give the actors and audience the tone of feeling which the dramatic parts demanded. In tragedy the music invariably accompanied the chorus. It was not, however, confined to the chorus, but appears to have been also used in the dialogue, or at least the monologue of the scenes; for Cicero tells of Roscius, that he said he would make the music play slower when he grew older, that he might the more easily keep up with it. (*De Orat.* i. 60.) It is not probable, however, as some think, that comedy was a musical performance throughout; Mr. Hawkins, after quoting a number of authorities to this purpose, concludes that comedy had no music but between the acts, except perhaps occasionally in the case of marriages and sacrifices, if any such were represented on the stage. (Hawkins' *Inquiry into Greek and Latin Poetry*, § 13.—Dunlop's *Roman Literature*, vol. i. p. 578.)

215—218. 215. *Traxitque vagus per pulpita vestem.* "And passing up and down, drew a lengthened train along the stage. The *pulpitum* was a wooden platform, raised on the proscenium to the height of five feet. This the actors ascended to perform their parts; and here all the dramatic representations of the Romans were exhibited, except the Mimes, which were acted on the lower floor of the proscenium.—*Vestem;* alluding to the long theatrical robe called σύρμα by the Greeks, from σύρω, "to drag" upon the ground. The present passage expresses not only the improvement arising from the ornament of proper dresses, but also that resulting from the grace of motion: not only

Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia præceps:
Utiliumque sagax rerum, et divina futuri,
Sortilegis non discrepuit sententia Delphis.
  Carmine qui tragico vilem certavit ob hircum,
Mox etiam agrestes Satyros nudavit, et asper

the actor, whose peculiar office it was, but the musician himself, conforming his gestures in some sort to the music.—216. *Sic etiam fidibus voces crevere severis*, &c. "In this way, too, new notes were added to the severe lyre, and a vehemence and rapidity of language produced an unusal vehemence and rapidity of elocution in the declaimer." The poet is here speaking of the great improvement in the tragic chorus after the Roman conquests, when the Latin writers began to inquire *Quid Sophocles et Thespis et Aeschylus utile ferrent.* This improvement consisted, observes Hurd, 1. In a more instructive moral sentiment; 2. In a more sublime and animated expression, which, of course, produced, 3. A greater vehemence in the declamation; to which conformed, 4. A more numerous and rapid music than that which had been produced by the severe and simple tones of the early lyre. All these particulars are here expressed, but, as the reason of the thing required, in an inverted order. The music of the lyre (that being his subject, and introducing the rest) being placed first; the declamation, as attending that, next; the language, *facundia*, that is, the subject of the declamation, next; and the sentiment, *sententia*, the ground and basis of the language, last.—218. *Utiliumque sagax rerum, et divina futuri*, &c. "While the sentiments expressed, displaying an accurate acquaintance with things of a useful character, and predicting the events of the future, differed not in value from the oracles delivered at Delphi." The poet here, with great exactness, declares the specific boast and excellence of the chorus; which lay, as Heinsius has well observed, 1. In inculcating moral lessons; and, 2. In delivering useful presages and monitions concerning future conduct, with an almost oracular prudence and authority.

220, 221. 220. *Carmine qui tragico vilem certavit ob hircum.* Consult the *Excursus*, at the end of this volume, for an account of the origin and developement of dramatic exhibitions among the Greeks.—221. *Agrestes Satyros nudavit.* "Brought the wild Satyrs naked on the stage;" i. e. exhibited on the stage performers habited in skins, and resembling in appearance the Satyrs of fable. The allusion is, not to the satyric chorus mentioned in the preceding note, but to what is styled the satyric drama, the history of which is briefly this. The innovations of Thespis and Phrynichus had banished the satyric chorus with its wild pranks and merriment. The bulk of the people, however, still retained a liking for their old amusement amidst the new and more refined exhibitions. Pratinas, a native of Phlius, in accommodation to the popular feeling, invented a novel and mixed kind of play. The poet, borrowing from Tragedy its external form and mythological materials, added a chorus of Satyrs, with their lively songs, gestures, and movements. This was called the *Satyric Drama.* It quickly attained great celebrity. The Tragic poets, in compliance

Incolumi gravitate jocum tentavit, eo quod
Illecebris erat et grata novitate morandus
Spectator, functusque sacris, et potus, et exlex.
Verum ita risores, ita commendare dicaces
Conveniet Satyros, ita vertere seria ludo;
Ne, quicunque deus, quicunque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas;
Aut dum vitat humum, nubes et inania captet.
Effutire leves indigna Tragoedia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paulum pudibunda protervis.
Non ego honorata et dominantia nomina solum,

with the humour of their auditors, deemed it advisable to combine this ludicrous exhibition with their graver pieces. One Satyric Drama was added to each tragic trilogy, as long as the custom of contending with a series of plays, and not with single pieces, continued. Æschylus, Sophocles, and Euripides, were all distinguished Satyric composers; and in the Cyclops of the latter we possess the only extant specimen of this singular exhibition. (*Theatre of the Greeks*, 2d. ed. p. 111. *seqq.*)—*Et asper incolumi gravitate jocum tentavit.* "And with rough sarcasm essayed the joke, though without abandoning the gravity of the subject."

224—229. 224. *Functusque sacris, et potus, et exlex.* "Just come from festal rites, full of the fumes of wine, wild and ungovernable."—225. *Verum ita risores*, &c. "It will be expedient, however, in such a way to recommend the bantering, in such a way the rallying Satyrs, to the favour of the audience, in such a way to turn things of a serious nature into jest, that whatever god, whatever hero shall be introduced, he may not, conspicuous a moment ago in regal gold and purple, descend, by means of the vulgar language he employs, to the low level of obscure taverns; nor, on the other hand, while he spurns the ground, grasp at clouds and empty space."—229. *Migret in obscuras*, &c. The former of these faults, observes Hurd, a low and vulgar expression in the comic parts, *humili sermone*, would almost naturally adhere to the first essays of the Roman satyric drama, from the buffoon-genius of the Atellanæ: and the latter, a language too sublime in the tragic part, *nubes et inania captet*, would arise from not apprehending the true measure and degree of the tragic mixture. To correct both these, the poet gives the exactest idea of the Satyric Drama, in the image of a Roman matron sharing in the mirth of a religious festival. The occasion obliged to some freedoms, and yet the dignity of her character demanded a decent reserve.

231—235. 231. *Indigna.* "Disdaining."—232. *Ut festis matrona moveri jussa diebus.* The verb *moveri* is here equivalent to *saltare.*—233. *Intererit.* "Will mingle."—*Paulum pudibunda.* "With some degree of modest reserve."—234. *Non ego honorata et dominantia*

Verbaque, Pisones, Satyrorum scriptor amabo;
Nec sic enitar tragico differre colori,

nomina solum, &c. The common text has *inornata*, for which we have substituted *honorata*, the emendation of Hurd. In support of his correction the critic remarks as follows:—1. The context, I think, requires this change. For the two faults observed above, (v. 229, 230,) were first, a too low expression, and secondly, a too lofty. Corresponding to this double charge, the poet, having fixed the idea of this species of composition, (v. 231, 232, 233,) should naturally be led to apply it to both points in question; first, to the comic part, in describing the true measure of its condescension; and, secondly, to the tragic, in settling the true bounds of its elevation. And this, according to the reading here offered, the poet does, only in an inverted order. The sense of the whole would be this,

> 1. *Non ego* honorata *et dominantia nomina solum,*
> *Verbaque, Pisones, satyrorum scriptor amabo:*

i. e. in the tragic scenes I would not confine myself to such words only as are in honour, and bear rule in tragic and the most serious subjects; this stateliness not agreeing with the condescending levity of the satire.

> 2. *Nec sic enitar tragico differre colori*
> *Ut nihil intersït, Davusne loquatur et audax*
> *Pythias, emuncto lucrata Simone talentum,*
> *An custos famulusque dei Silenus alumni.*

i. *e.* nor, on the contrary, in the comic scenes, would I incur the other extreme of a too plain and vulgar expression, this as little suiting its inherent matron-like dignity. But II. This correction improves the *expression*, as well as the sense. For, besides the opposition implied in the disjunctive *nec*, which is this way restored, *dominantia* has now its genuine sense, and not that strange and foreign one forced upon it out of the Greek language. As connected with *honorata*, it becomes a metaphor, elegantly pursued, and has, too, a singular propriety, the poet here speaking of figurative terms. And then, for *honorata* itself, it seems to have been a familiar mode of expression with Horace. Thus (*Epist.* II. ii. 112.) "*honore indigna vocabula* are such words as have *parum splendoris*, and are *sine pondere*." And "*quae sunt in honore vocabula*" is spoken of the contrary ones, such as are fit to enter into a serious tragic composition, in this very epistle, line 71. (Hurd's *Horace*, vol. i. p. 202. *seqq.*) The meaning given to *dominantia* from the Greek, and to which the learned bishop alludes, may be best explained in the words of Gesner: "*Dominantia* ex Græco expressum est, *κύρια*, i. e. *propria*, quibus contraria sunt *ἄκυρα*. Sic *domicilium* habere dicitur verbum in ea re, de qua *proprie, κυρίως*, adhibetur. Cic. *Fam.* 16. 17."—235. *Satyrorum scriptor.* The term *satyri* is here taken, as in some of the preceding passages, for the Satyric Drama itself.

236—240. 236. *Tragico differre colori.* "To deviate from the tragic

Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis
Speret idem: sudet multum, frustraque laboret
Ausus idem. Tantum series juncturaque pollet
Tantum de medio sumtis accedit honoris.

style." The dative is here used, by a Græcism, for the ablative with the preposition *a*.—237. *Ut nihil intersit, Davusne loquatur*, &c. It should seem from this, that the common characters of Comedy, as well as the gods and heroes of Tragedy, had a place in the Satyric Drama, as cultivated in the days of Horace. Davus is the name of a slave in Terence. Pythias is the name of a female slave in the Eunuchus of the same author, and also, as the scholiast informs us, in one of the comedies of Lucilius.—238. *Emuncto lucrata Simone talentum.* "Having gained a talent from Simo whom she has wiped." The poet purposely employs the low comic word *emuncto*, as suited to, and in keeping with, the subject of which he treats.—239. *Silenus.* The poets make him the governor and foster-father of Bacchus, and represent him as borne upon an ass.—240. *Ex noto fictum carmen sequar*, &c. "From a well-known subject I will produce such a fiction that," &c. *Sequar* is here equivalent to *exsequar*. This precept, observes Hurd (from line 240 to 244), is analogous to that before given (line 219) concerning tragedy. It directs to form the Satyric Dramas out of a known subject. The reasons are, in general, the same for both. Only one seems peculiar to the Satyric Drama. For the cast of it being necessarily romantic, and the persons for the most part those fantastic beings called Satyrs, the *τὸ ὅμοιον*, or probable, will require the subject to have gained a popular belief, without which the representation must appear unnatural. Now these subjects, which have gained a popular belief, in consequence of old tradition and their frequent celebration in the poets, are what Horace calls *nota;* just as newly-invented subjects, or, which comes to the same thing, such as had not been employed by other writers, *indicta*, he, on a like occasion, terms *ignota*. The connexion, therefore, is as follows. Having mentioned Silenus in line 239, one of the commonest characters in this species of drama, an objection immediately offers itself; "but what good poet will engage in subjects and characters so trite and hacknied?" the answer is, *ex noto fictum carmen sequar; i. e.* however trite and well-known this and some other characters, essential to the Satyric Drama, are, and must be, yet will there be still room for fiction and genius to show themselves. The conduct and disposition of the play may be wholly new, and above the ability of common writers: *tantum series juncturaque pollet.*

242—244. 242. *Tantum series juncturaque pollet.* "Such power do a proper arrangement and connexion possess." *Series* denotes the train of incidents, which are mostly invented by the poet, but so blended with the known history, or with what tradition has already settled, as to make up the whole with every mark of probability, by that happy

Silvis educti caveant, me judice, Fauni,
Ne, velut innati triviis ac paene forenses,
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepent ignominiosaque dicta.
Offenduntur enim, quibus est equus, et pater, et res;
Nec, si quid fricti ciceris probat et nucis emtor,
Aequis accipiunt animis donantve corona.
Syllaba longa brevi subjecta vocatur Iambus,

connexion which Horace here calls *junctura*.—243. *Tantum de medio sumtis accedit honoris.* "So much grace may be imparted to subjects taken from the common mass;" *i. e.* so capable are the meanest and plainest things of ornament and grace.—244. *Silvis educti caveant, me judice, Fauni*, &c. "Fauns bred in the woods should take care, in my opinion, never either to sport in too tender lays, like persons brought up within the precincts of the city, and almost as if accustomed to the harangues of the Forum; nor, on the other hand, to express themselves in obscene and abusive language." The poet, having before (line 232) settled the true idea of the satyric style in general, now treats, observes Hurd, of the peculiar language of the Satyrs themselves. This common sense demands to be in conformity with their sylvan character, neither affectedly tender and gallant, on the one hand; nor grossly and offensively obscene, on the other. The first of these cautions seems levelled at a false improvement, which, on the introduction of the Roman Satyric Drama, was probably attempted on the simple rude plan of the Greek, without considering the rustic extraction and manners of the Fauns and Satyrs; the latter obliquely glances at the impurities of the Atellane pieces, whose licentious ribaldry would of course infect the first essays of Roman Satyric composition.

245—249. 245. *Forenses.* The allusion appears to be to the forensic harangues and declamations in which the young Romans were accustomed to exercise themselves, and to the choice expressions which they aimed at employing in such performances.—246. *Juvenentur.* This is thought to be a word with which the poet himself enriched his native tongue, and is formed after the analogy of the Greek νεανιεύεσθαι. —248. *Offenduntur enim, quibus est equus*, &c. For they are offended at this, who have a steed, a father, or an estate." The allusion is to the *Equites*, the *Patricians*, and the wealthier portion of the people; in other words, to the more polite and educated classes. The poet observes Hurd, in his endeavour to reclaim his countrymen from the taste obscene, very politely, by a common figure, represents that as being the fact, which he wished to be so.—249. *Fricti ciceris et nucis emtor.* "The purchasers of parched peas and nuts;" alluding to the lower orders, who purchased these articles for the purpose of consuming them during the representation of a piece. The pea-nut eaters of our own day form a similar fraternity.

251—260. 251. *Syllaba longa brevi subjecta*, &c. The whole critique on the Satyric Drama here concludes with some directions about the iambic verse. Not that this metre was common to tragedy and the

Pes citus; unde etiam Trimetris accrescere jussit
Nomen iambeis, quum senos redderet ictus,
Primus ad extremum similis sibi. Non ita pridem,
Tardior ut paulo graviorque veniret ad aures,
Spondeos stabiles in jura paterna recepit
Commodus et patiens; non ut de sede secunda
Cederet aut quarta socialiter; hic et in Accî
Nobilibus Trimetris apparet rarus, et Ennî.
In scenam missus magno cum pondere versus,
Aut operae celeris nimium curaque carentis,

Satyric Drama, for, accurately speaking, the proper measure of the latter was, as the grammarians teach, the iambic enlivened with the tribrach. "*Gaudent trisyllabo pede et maxime tribrache.*" (*Victor* 2. *c. met. Iamb.*) Yet there was resemblance enough to consider this whole affair of the metre under the same head.—252. *Unde etiam Trimetris accrescere jussit*, &c. "Whence also it ordered the name Trimeters to be given to iambics, when it yielded six beats, from first to last like itself." The meaning is, that though six beats were yielded, or in other words, six *iambi* arranged in a verse, yet, owing to the rapidity of the foot, these six only formed three metres, *i. e.* a trimeter iambic line.—254. *Primus ad extremum similis sibi*, &c. The import of these words is, that the feet originally employed were all *iambi*, forming what is called a *pure* iambic line.—255. *Tardior ut paulo graviorque*, &c. The spondee was introduced to correct the swiftness of the iambic verse, and make it more consistent with the dignity and gravity of tragic composition. Compare page xxii. of this volume.—256. *Spondeos stabiles.* Spondees are here elegantly denominated *stabiles*, from the circumstance of their not running on rapidly like the iambus, but moving along, by reason of their greater heaviness, at a slow and steady pace.—*In jura paterna.* "Into a participation of its hereditary rights:" *i. e.* the right, hitherto exclusively its own, of appearing in iambic versification. Compare note on verse 254.—257. *Commodus et patiens.* "Obligingly and contentedly."—*Non ut de sede secunda*, &c. "Not, however, so as to retire from the second or the fourth place, after the manner of friends to whom all things are in common." The iambus yields only the odd places to the spondee, the first, third, and fifth; but preserves the second, fourth, and sixth, for itself.—258. *Hic et in Accî nobilibus trimetris*, &c. "This iambus, in the second and fourth places, rarely appears in the noble trimeters of Accius and Ennius." *Nobilibus trimetris* is ironical. Horace blames Accius and Ennius for not observing the strict rule respecting the position of the iambus in the even places of the trimeter, and for making their verses, in consequence, hard and heavy, by the presence of too many spondees.—260. *In scenam missus magno cum pondere versus*, &c. According to our poet, a verse sent upon the stage, labouring beneath a heavy load of spondees, reflects discredit upon its author, and either shows that he has been too hasty, and has not given himself time to fashion his poem, or else proves him to be ignorant of the rules of his own art.

Aut ignoratae premit artis crimine turpi.
Non quivis videt immodulata poëmata judex;
Et data Romanis venia est indigna poëtis.
Idcircone vager, scribamque licenter? Ut omnes
Visuros peccata putem mea. Tutus et intra
Spem veniae cautus, vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et
Laudavere sales. Nimium patienter utrumque,
Ne dicam stulte, mirati; si modo ego et vos
Scimus inurbanum lepido seponere dicto,
Legitimumque sonum digitis callemus et aure.

263—268. 263. *Non quivis videt immodulata poëmata judex*, &c. "It is not every judge who can discern the want of harmony in poems; and an improper indulgence is therefore extended in this case to the Roman poets." Horace remarks, that it is not every one who is capable of marking the want of modulation and harmony in a poem, and that, by reason of this, an improper license has been extended to the Roman poets in matters of versification. He then asks whether, in consequence of such a privilege being allowed, he ought to fall into the common track, and write in a careless rambling manner? In other words, whether the negligence of other and earlier bards is deserving of imitation? The answer is concisely given, and amounts to this, that accuracy of versification can never be dispensed with, since it constitutes so small a portion of poetical merit; and if one be without it, he can hardly lay claim to the appellation of poet. For suppose I think all eyes will be turned to any faults that I may commit in the structure of my verses, and am therefore on my guard against errors of this kind; what have I gained by so doing? I have only avoided censure, not merited praise.—265. *Ut omnes visuros peccata putem mea.* "Suppose I think that every one will see whatever faults I may commit." *Ut putem* is equivalent here to *fac me putare*.—268. *Exemplaria Graeca.* "The Grecian models."

271, 272. 271. *Nimium patienter utrumque*, &c. It has been thought strange, observes Hurd, that Horace should pass so severe a censure on the *wit* of Plautus, which yet appeared to Cicero so admirable that he speaks of it (*de Off.* i. 29.) as *elegans, urbanum, ingeniosum, facetum*. Nor can it be said, that this difference of judgment was owing to the improved delicacy of the taste for wit in the Augustan age, since it does not appear that Horace's own jokes, when he attempts to divert us in this way, are at all better than Cicero's. The common answer, so far as it respects the poet, is, I believe, the true one; that endeavouring to beat down the excessive veneration of the elder Roman poets, and, among the rest, of Plautus, he censures, without reserve, every the least defect in his writings, though in general he agreed with Cicero in admiring him.—272. *Si modo ego et vos*, &c. "If you and I but know how to distinguish a coarse joke from a smart sally of wit,

Ignotum tragicae genus invenisse Camenae
Dicitur et plaustris vexisse poëmata Thespis
Qui canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui nitique cothurno.
Successit vetus his Comoedia, non sine multa
Laude; sed in vitium libertas excidit, et vim
Dignam lege regi. Lex est accepta, Chorusque
Turpiter obticuit, sublato jure nocendi.
Nil intentatum nostri liquere poëtae:
Nec minimum meruere decus, vestigia Graeca
Ausi deserere, et celebrare domestica facta,
Vel qui praetextas, vel qui docuere togatas.

and understand the proper cadence of a verse by the aid of our fingers and ear." The allusion in *digitis* is to the use made of the fingers in measuring the quantity of the verse.

275—279. 275. *Ignotum tragicae genus*, &c. "Thespis is said to have invented a species of tragedy before unknown to the Greeks." Horace does not mean to say, that Tragedy actually commenced with Thespis, but that he was the author of a new and important step in the progress of the Drama.—276. *Et plaustris vexisse poëmata*, &c. The order of construction is, *et vexisse plaustris* histriones, *qui, peruncti ora faecibus, canerent agerentque poëmata* ejus.—277. *Peruncti faecibus ora.* In the earlier age of tragedy, observes Blomfield, the actors smeared their faces either with the lees of wine, or with a kind of paint called βατραχεῖον. Different actors invented different masks. Who first introduced them into comedy is unknown, but Æschylus first used them in tragedy.—278. *Post hunc personae*, &c. Consult the *Excursus* at the end of this volume.—279. *Pulpita.* Consult *Excursus*.

281—288. 281. *Successit vetus his Comoedia.* With regard to the several changes in the Greek Comedy, and its division into the *Old*, the *Middle*, and the *New*, consult note on Sat. I. iv. 2. 283. *Chorusque turpiter obticuit*, &c. Evidently, observes Hurd (alluding to the words *turpiter obticuit*), because, though the *jus nocendi* was taken away, yet that was no good reason why the chorus should entirely cease. *Properly speaking*, the law only abolished the *abuse* of the chorus. The ignominy lay in dropping the entire use of it, on account of this restraint. Horace was of opinion, that the chorus ought to have been retained, though the state had abridged it of the license it so much delighted in, of an unlimited and intemperate satire.—288. *Vel qui praetextas, vel qui docuere togatas.* "Whether they have composed tragedies or comedies for the stage." *Docere fabulam* is analogous to the Greek expression διδάσκειν δρᾶμα, and properly means to "teach a play," *i. e.* to the actors. Since, from the state of writing materials, the performers could not enjoy the convenience of frequent transcription of their parts, they studied them by the poet's repeatedly reading

Nec virtute foret clarisve potentius armis,
Quam lingua, Latium, si non offenderet unum-
Quemque poëtarum limae labor et mora. Vos, O
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coërcuit, atque
Praesectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte

them out; and the chorus was exercised the same way. This was more particularly the case among the Greeks. Hence we obtain the primitive meaning of *διδάσκειν δρᾶμα (docere fabulam)*; and from this others of a more general nature result, such as, "to give a play to be acted," "to exhibit a piece," or, as in the present case, simply to "compose" one—*prætextas*. With this epithet, and also *togatas*, understand *fabulas*. The term *togatae* (scil. *fabulae)* was used to denote all plays in which the habits, manners, and arguments were Roman; and *palliatae*, those of which the customs and subjects were Grecian. When, however, *praetextae* is set in opposition to *togatae*, as in the present instance, the first means tragedies, and the second comedies; because the *praetexta* was a robe appropriated to the higher orders, whereas the *toga* was the common Roman habit.

291—294. 291. *Limae labor et mora.* "The labour and delay of correction;" literally "of the file."—292. *Pompilius sanguis.* "Descendants of Pompilius." The family of the Pisos claimed descent from Numa Pompilius.—*Carmen reprehendite, quod non multa dies*, &c. "Condemn that poem which many a day and many a blot have not corrected, and castigated ten times to perfect accuracy." *Coërcuit* is here equivalent to *emendando purgavit.*—294. *Praesectum ad unguem;* literally, "to the pared nail." A metaphor taken from workers in marble, who try the smoothness of the marble, and the exactness of the joinings, by drawing the nail over them.

295, 296. 295. *Ingenium misera quia fortunatius arte*, &c. "Because Democritus believes genius more successful than wretched art, and therefore excludes sane poets from Helicon." Compare note on verse 296. The epithet *misera* is to be taken ironically; and by *arte* is meant learning, study, application, &c. The connexion in what here succeeds is given as follows by Hurd. From line 295 to 323, the poet ridicules the false notion into which the Romans had fallen, that *poetry* and *possession* were nearly the same thing; that nothing more was required in a poet than some extravagant starts and sallies of thought; that coolness and reflection were inconsistent with his character; and that poetry was not to be scanned by the rules of sober sense. This they carried so far as to affect the outward port and air of madness, and, upon the strength of that appearance, to set up for wits and poets. In opposition to this mistake, which was one great hindrance to critical correctness, he asserts *wisdom and good sense to be the source and principle of good writing:* for the attainment of which he prescribes, 1. (from line 310 to 312.) A careful study of the Socratic, that is, moral wisdom; and, 2. (from line 312 to 318.) A thorough acquaintance

Credit, et excludit sanos Helicone poëtas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtae,
Si tribus Anticyris caput insanabile nunquam
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!
Non alius faceret meliora poëmata. Verum

with human nature, that great exemplar of manners, as he finely calls it; or, in other words, a wide extensive view of real practical life. The joint direction of these two, as means of acquiring moral knowledge, was perfectly necessary. Both together furnish a thorough and complete comprehension of human life; which, manifesting itself in the *just* and *affecting*, forms that exquisite degree of perfection in the character of the dramatic poet, the want of which no warmth of genius can atone for or excuse. Nay, such is the force of this nice adjustment of manners (from line 319 to 323), that, where it has remarkably prevailed, the success of a play has sometimes been secured by it, without one single excellence or recommendation besides.—296. *Et excludit sanos Helicone poëtas.* Consult note on Epist. I. xix. 3. and compare the following remark of the scholiast: "*Ingenium: ait enim Democritus, poëticam natura magis quam arte constare, et eos solos poëtas esse veros, qui insaniant; in qua persuasione Plato est.*"

298—301. 298. *Balnea.* There was always more or less of a crowd at the public baths—299. *Nanciscetur enim pretium nomenque poëtae,* &c. "For one will certainly obtain the recompense and name of a poet, if he shall never submit to the barber Licinus a head not to be cured by the produce of three Anticyras;" *i. e.* one will be a poet as long as he remains a madman, and allows no barber to meddle with his beard. *Enim,* like *scilicet, nimirum,* &c. on other occasions, is here made to answer the purposes of irony.—*Pretium.* Public applause, the *recompense* of a poet's exertions.—300. *Tribus Anticyris.* There were only two Anticyras in the ancient world, both famed for producing hellebore, the well-known remedy, in former days, for madness. (Consult note on Sat. II. iii. 83.) The poet, however, here speaks of a head so very insane as not to be cured by the produce of *three* Anticyras, if there were even three places of the name, and not merely two.—301. *Tonsori Licino.* In making mention of a barber, Horace indulges in a passing hit at Licinus, an individual of this class in the days of Julius Cæsar, by whom according to the scholiast, he was made a senator for the hatred which he manifested towards Pompey.

301—308. 301. *O ego laevus, qui purgor bilem,* &c. "What an unlucky fellow am I, who am purged of bile at the approach of every Spring." If madness, pleasantly remarks Horace, is sufficient to make a man a poet, what an unlucky dog I am in purging away the bile every Spring; for this might at least increase to the degree that would qualify me for making verses.—303. *Verum nil tanti est.* "However, there is nothing in it of so much value as to be worth this price;" *i. e.*

Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet, exsors ipsa secandi:
Munus et officium, nil scribens ipse, docebo;
Unde parentur opes; quid alat formetque poëtam;
Quid deceat, quid non; quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons.
Rem tibi Socraticae poterunt ostendere chartae:
Verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat, et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae
Partes in bellum missi ducis; ille profecto
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem, et veras hinc ducere voces.
Interdum speciosa locis morataque recte

the loss of my senses.—306. *Munus et officium, nil scribens ipse, docebo.* "Though I write nothing myself, I will notwithstanding teach the duty and office of one who does." By *nil scribens ipse* the poet refers to his not having composed any epic or dramatic poem.—307. *Opes.* "Proper materials."—308. *Quo virtus, quo ferat error.* "Whither an accurate knowledge of his art, whither an ignorance of it, leads."

309—314. 309. *Scribendi recte sapere est et principium et fons.* "Good sense is the first principle and the parent-source of good writing."—310. *Socraticae chartae.*—"The precepts of Socratic wisdom." The poet sends us to the precepts of Socrates, as contained in the moral writings of Plato and others of his disciples; for Socrates wrote nothing himself. *Charta* is therefore taken here, as Döring well explains it, "*pro eo quod in charta scriptum est.*"—311. *Provisam rem.* "The subject after having been previously and carefully reflected upon;" *i. e.* examined in all its various details, so that we are become full masters of it.—314. *Quae partes in bellum missi ducis.* "What part a leader sent to war should act." With *partes* supply *sint.*

317—324. 317. *Respicere exemplar vitae morumque jubebo,* &c. "I will direct the skilful imitator to attend to the great pattern of life and manners which nature unfolds to the view, and to derive from this source the lineaments of truth."—318. *Veras hinc ducere voces.* Truth, in poetry, means such an expression as conforms to the general nature of things; falsehood, that which, however suitable to the particular instance in view, does yet not correspond to such general nature. To attain to this *truth* of expression in dramatic poetry, two things are prescribed: 1. A diligent study of the Socratic philosophy; and, 2. A masterly knowledge and comprehension of human life. The first, because it is the peculiar distinction of this school, *ad veritatem vitae propius accedere*; (Cic. *de Or.* i. 51.) and the latter, as rendering the imitation more universally striking.—319. *Speciosa locis morataque recte*

Fabula, nullius veneris, sine pondere et arte,
Valdius oblectat populum meliusque moratur,
Quam versus inopes rerum nugaeque canorae.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem
Discunt in partes centum diducere.—*Dicas,*
Filius Albini, si de quincunce remota est
Uncia, quid superet?—Poteras dixisse: Triens.—Eu!

fabula. "A play striking in its moral topics, and marked by a just expression of the manners."—323. *Graiis ingenium, Graiis dedit,* &c. The Greeks being eminent for philosophy, the last observation naturally gave rise to this. For the transition is easy from their superiority as philosophers to their superiority as poets; and the more easy, as the latter is shown to be in part the effect of the former. Now this superiority of the Greeks in genius and eloquence (which would immediately occur on mentioning the *Socraticae chartae*) being seen and confessed, we are led to ask, whence this arises? The answer is, from their making *glory,* not *gain,* the object of their wishes.—*Ore rotundo.* The poet does not merely refer to rotundity of expression, as if he were only praising the language of the Greeks, but to a full, and rich, and finished diction, flowing at once from a liberal and cultivated mind.—324. *Nullius.* "Of nothing else." Supply *alius rei.*

325—329. 325. *Longis rationibus.* "By long computation." 326. *Dicas, filius Albini.* "Pray, tell me, thou that art the son of Albinus." In illustration of what he has just asserted respecting the early studies of the Roman youth, the poet here gives us a short but amusing dialogue between an instructor and his pupil, in which the former examines the latter upon his proficiency in the art of calculation, and seeks to show him off to the bystanders. Albinus was a well-known usurer of the day and the expression *filius Albini* (i. e. *tu qui es filius Albini*) implies that the son must keep up the reputation of the family in money matters, and the mysteries of reckoning.—327. *Si de quincunce remota est uncia, quid superet?* "If an *uncia* be taken from a quincunx, what remains?" The Roman *As* was divided into twelve *unciae,* of which the third was termed *Triens,* and consisted of four *unciae;* the half was *Semis,* or six *unciae;* and the *Quincunx* was five *unciae.*—328. *Poteras dixisse. Triens.* "Thou surely canst tell: a third of a pound." According to the lection we have adopted in our text, these words are supposed, like those which have just gone before, to proceed from the instructor. He pauses for a moment after his first question, (*si de quincunce,* &c.) in expectation of an answer from his pupil. But the poor boy, bewildered, no doubt, by the *longae rationes* to which he has been closely confined, remains silent. Full of eagerness, the sage instructor, in a half-chiding, half-encouraging tone, exclaims, *poteras dixisse* ("why not answer? surely thou knowest it"), and prompts him to the true reply (*Triens*).—*Eu! rem poteris servare tuam.* "Well done, my boy; thou wilt be able to take care of thy own." The cry of the pedagogue, after the

Rem poteris servare tuam. Redit uncia, quid fit?—
Semis.—An, haec animos aerugo et cura peculî
Quum semel imbuerit, speramus carmina fingi
Posse linenda cedro, et levi servanda cupresso?
Aut prodesse volunt aut delectare poëtae,
Aut simul et jucunda et idonea dicere vitae.
Quidquid praecipies, esto brevis, ut cito dicta
Percipiant animi dociles, teneantque fideles.
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris:
Ne, quodcunque volet, poscat sibi fabula credi;
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis;

scholar has given the answer to which the former prompted him.—329. *Redit uncia, quid fit?* "An uncia is added, what's the result?" The teacher pursues his examination, but takes care to put an easier question, to which the boy gives the true answer: *Semis;* "Half-a-pound."

330—333. 330. *An, haec animos aerugo et cura peculî*, &c. This love of gain, observes Hurd, to which Horace imputes the imperfect state of Roman poetry, has been uniformly assigned, by the wisdom of ancient times, as the specific bane of arts and letters. Longinus and Quintilian account, from hence, for the decay of eloquence, Galen of physic, Petronius of painting, and Pliny of the whole circle of the liberal arts.—332. *Linenda cedro, et levi servanda cupresso.* The ancients, for the better preservation of their manuscripts, rubbed them over with oil of cedar, and kept them in cases of cypress.—333. *Aut prodesse volunt aut delectare poëtae*, &c. Horace here turns to notice another obstacle which lay in the path of his countrymen, and impeded their success in poetry. This was their inattention to the *entire* scope and purpose of the poetic art, while they contented themselves with the attainment of only one of the two great ends which are proposed by it. For the double design of poetry being to *instruct* and *please*, the full aim and glory of the art cannot be attained without uniting them both; that is, instructing so as to please, and pleasing so as to instruct. Under either head of instruction and entertainment, the poet, with great address, insinuates the main art of each kind of writing, which consists, 1. in *instructive* or *didactic poetry* (from 335 to 338), *in conciseness of precept;* and, 2. in works of *fancy and entertainment* (line 338 to 341), in *probability of fiction.* But both these (line 341 to 347) must concur in a just piece.

334—345. 334. *Idonea;* equivalent to *utilia.*—340. *Neu pransae Lamiae vivum puerum*, &c.; alluding probably to some drama of the time, exhibiting so monstrous and horrible an incident.—341. *Centuriae seniorum agitant expertia frugis.* "The centuries of the old drive off pieces that are devoid of instruction." By the "centuries of the old," are meant the old generally, *centuria* being frequently used for an indefinite number. *Agitant* is equivalent here to *abigunt, exsibilunt.*—

Celsi praetereunt austera poëmata Ramnes:
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.
Hic meret aera liber Sosiis, hic et mare transit,
Et longum noto scriptori prorogat aevum.
Sunt delicta tamen, quibus ignovisse velimus.
Nam neque chorda sonum reddit, quem vult manus et mens,
Poscentique gravem persaepe remittit acutum;
Nec semper feriet quodcunque minabitur arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharoedus
Ridetur, chorda qui semper oberrat eadem:
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terve bonum cum risu miror; et idem

342. *Celsi Ramnes.* "The lofty Equites." The term *Ramnes* (or *Ramnenses*) denotes, strictly speaking, one of the three centuries into which the equites were divided by Romulus. It is here, however, taken for the whole equestrian order.—343. *Omne tulit punctum.* "Gains universal applause;" literally, "carries off every point;" *i. e.* vote. The allusion is to the mode of counting the votes at the Roman comitia, by means of dots or points (*puncta*). Compare Epist. II. ii. 99.—345. *Hic liber.* "Such a work as this;" *i. e.* in which the author *miscuit utile dulci.*—*Sosiis.* The Sosii were well-known Roman booksellers. Compare Epist. I. xx. 2.—346. *Et longum noto scriptori prorogat aevum.* "And continues to the celebrated writer a long duration of fame;" *i. e.* prolongs his fame to distant ages.

347—359. 347. *Sunt delicta tamen,* &c. The bad poet is supposed to object to the severity of the terms imposed by our author, and to urge, that if the critic looked for all these requisites, and exacted them with rigour, it would be impossible to satisfy him: at least, it was more likely to discourage than animate, as he proposed, the diligence of writers. To this the reply is (from line 347 to 360), that it was not intended to exact a faultless and perfect piece: that some inaccuracies and faults of less moment would escape the most cautious and guarded writer; and that as he, Horace, should condemn a piece that was generally bad, notwithstanding a few beauties, he could, on the other hand, admire a work that was generally good, notwithstanding a few faults.—349. *Gravem.* "A flat."—*Acutum.* "A sharp."—352. *Fudit;* equivalent to *adspersit.*—353. *Quid ergo est?* "What then is the conclusion that we are to draw?"—354. *Scriptor librarius.* "A transcriber."—357. *Cessat;* equivalent to *peccat.*—*Choerilus ille.* "That well-known Choerilus;" *i. e.* as stupid as another Choerilus. Consult

Indignor, quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura, poësis: erit quae, si propius stes,
Te capiet magis, et quaedam, si longius abstes.
Haec amat obscurum; volet haec sub luce videri,
Judicis argutum quae non formidat acumen:
Haec placuit semel, haec decies repetita placebit.
O major juvenum, quamvis et voce paterna
Fingeris ad rectum, et per te sapis, hoc tibi dictum
Tolle memor: certis medium et tolerabile rebus
Recte concedi: consultus juris et actor
Causarum mediocris abest virtute diserti
Messalae, nec scit quantum Cascellius Aulus;
Sed tamen in pretio est: mediocribus esse poëtis
Non homines, non dî, non concessere columnae.

note on Epist. II. i. 233.—358. *Quem bis terve bonum cum risu miror.* "Whom, when tolerable in two or three instances, I wonder at with laughter."—359. *Quandoque.* Put for *quandocunque.*

361—367. 361. *Ut pictura, poësis,* &c. Horace here goes on, (from line 360 to 366,) to observe in favour of writers, against a too rigorous criticism of their productions, that what were often called faults, were not so in reality; that some parts of a poem ought to be less shining, or less finished, than others, according to the light they were placed in, or the distance from which they were viewed; and that, serving only to connect and lead to others of greater consequence, it was sufficient if they pleased once, or did not displease, provided that those others would please on every review. All this is said agreeably to *nature,* which does not allow every part of a subject to be equally susceptible of ornament; and to the *end of poetry,* which cannot so well be attained without an inequality. The allusions to painting, which the poet uses, give this truth the happiest illustration.—366. *O major juvenum,* &c. Addressed to the *elder* of the young Pisos. With *major* supply *natu.*—367. *Et per te sapis.* "And art able of thyself to form correct judgments of things." Equivalent to *et per te sapienter judicas.*—*Hoc tibi dictum tolle memor.* "Yet receive the precept which I here give thee, and treasure it up in thy remembrance; that, in certain things, mediocrity and a passable degree of eminence are rightly enough allowed."

370—373. 370. *Abest virtute diserti Messalae,* &c. "Wants the talent of the eloquent Messala, and possesses not the legal erudition of Cascellius Aulus." The poet, with great delicacy, throws in a compliment to two distinguished individuals of the day.—372. *Mediocribus.* A Græcism for *mediocres,* the accusative.—373. *Columnae.* "Booksellers' columns." Consult note on Sat. I. iv. 71. Every thing, according to Horace, declares against a mediocrity in poetry: Men reject it; the gods, Apollo, Bacchus, and the Muses, disavow it; and

Ut gratas inter mensas symphonia discors
Et crassum unguentum, et Sardo cum melle papaver
Offendunt, poterat duci quia coena sine istis:
Sic animis natum inventumque poëma juvandis,
Si paulum a summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit
Ne spissae risum tollant impune coronae;
Qui nescit, versus tamen audet fingere!—*Quidni?*

the pillars of the booksellers, that is, booksellers' shops, refuse to receive it. The comment of Hurd is extremely apposite: "This judgment, however severe it may seem, is according to the practice of the best critics. We have a remarkable instance in the case of Apollonius Rhodius, who, though in the judgment of Quintilian, the author of no contemptible poem, yet, on account of that *equal mediocrity* which every where prevails in him, was struck out of the list of good writers by such sovereign judges of poetical merit as Aristophanes and Aristarchus; Quinctil. x. 1."

374—376. 374. *Ut gratas inter mensas*, &c. The poet here assigns a very just and obvious reason for the decision which he has just made respecting mediocrity in the poetic art. As the main end of poetry is to *please*, if it does not reach that point, (which it cannot do by stopping ever so little on this side of excellence,) it is like indifferent music, indifferent perfumes, or any other indifferent thing which we can do without, and whose end should be to please, namely *offensive* and *disagreeable*, and, for want of being very good, absolutely and insufferably bad.—375. *Crassum*. Compare the explanation of Döring: "*Non liquidum, sed coagulatum et rancidum.*"—*Sardo cum melle papaver*. Sardinia was full of bitter herbs, (Virg. *Eclog*. vii. 441.) whence the honey of the island was bitter and in bad repute. The honey of Corsica was in equally low esteem; but whether it was owing to the yew-trees of the island, or to some other cause, has been made a matter of doubt. (Compare Martyn, *ad Virg. Eclog*. ix. 30.) White poppy-seed roasted was mingled with honey by the ancients.—376. *Poterat duci*. "Could be prolonged."

379—383. 379. *Ludere qui nescit, campestribus abstinet armis*, &c. The poet, (from line 379 to 391,) gives the general conclusion which he had in view, namely, that as none but excellent poetry will be allowed, it should be a warning to writers how they engage in it without abilities, or publish without severe and frequent correction. But to stimulate, at the same time, the poet who, notwithstanding the allowances already made, might be somewhat struck with this last reflection, he flings out (from line 391 to 408) a fine encomium on the dignity and excellence of the art itself, by recounting its ancient honours. This encomium, besides its great usefulness in invigorating the mind of the poet, has this farther view, to recommend and revive, together with its honours, the office of ancient poesy; which was employed about the noblest and most important subjects; the sacred source from which those honours were derived.

Liber et ingenuus, praesertim census equestrem
Summam nummorum, vitioque remotus ab omni.—
Tu nihil invita dices faciesve Minerva;
Id tibi judicium est, ea mens: si quid tamen olim
Scripseris, in Maecî descendat judicis aures,
Et patris, et nostras, nonumque prematur in annum.
Membranis intus positis. Delere licebit,
Quod non edideris: nescit vox missa reverti.
Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus;
Dictus ob hoc lenire tigres rabidosque leones:
Dictus et Amphion, Thebanae conditor urbis,
Saxa movere sono testudinis, et prece blanda

—382. *Qui nescit, versus tamen audet fingere.* "He who knows not how, yet dares to compose verses."—*Quidni? Liber et ingenuus*, &c. "And why not, pray? He is free, and of a good family; above all, he is rated at an equestrian fortune, and is far removed from every vice." Horace is thought, as Sanadon remarks, to have had in view some particular knight, who fancied he could write verses because he was well-born and rich.—383. *Census equestrem summam nummorum.* The fortune necessary to become an *eques* was four hundred *sestertia*, or about three thousand two hundred and twenty-nine pounds sterling. *Summam* is here put in the accusative by a Græcism; *secundum* or *quod ad* being understood.

385—390. 385. *Invita Minerva.* "In opposition to the natural bent of thy genius." A proverbial form of expression. The mind can accomplish nothing, unless Minerva, the goddess of mind, lend her favouring aid.—386. *Olim.* "Ever."—387. *Maecî.* The allusion is to Spurius Mæcius (or Metius) Tarpa, a celebrated critic at Rome, in the days of Augustus, who was accustomed to sit in judgment on the dramatic productions that were offered for the stage. Consult note on Sat. I. x. 38.—388. *Nonumque prematur in annum.* This precept, observes Colman, which, like many others in the present epistle, is rather retailed than invented by Horace, has been thought by some critics rather extravagant; but it acquires in this place, as addressed to the *elder Piso*, a concealed archness, very agreeable to the poet's style and manner.—389. *Intus*; equivalent to *in scrinio.*—390. *Nescit vox missa reverti.* Compare Epist. I. xviii. 71. "*Et semel emissum volat irrevocabile verbum.*"

391—399. 391. *Silvestres homines.* "The savage race of men."—*Sacer interpresque deorum.* "The priest and the interpreter of the gods."—392. *Victu foedo.* The early race of men are fabled to have lived on acorns, roots, &c.—393. *Dictus ob hoc lenire tigres*, &c. Horace here gives the generally received explanation of the fable of Orpheus. The wild animals, &c. whom he is said to have swayed by the music of his lyre, were savage men.—394. *Dictus et Amphion*, &c. Consult

Ducere quo vellet. Fuit haec sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno.
Sic honor et nomen divinis vatibus atque
Carminibus venit. Post hos insignis Homerus,
Tyrtaeusque mares animos in Martia bella
Versibus exacuit. Dictae per carmina sortes,
Et vitae monstrata via est, et gratia regum
Pieriis tentata modis, ludusque repertus,
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyrae solers, et cantor Apollo.
  Natura fieret laudabile carmen, an arte,

note on Ode III. xi. 2.—396. *Fuit haec sapientia quondam.* "For this, of old, was accounted wisdom."—398. *Maritis.* "To those in the married state;" *i. e.* both to husbands and wives, who were equally obliged by the laws to preserve their chastity inviolable.—399. *Leges incidere ligno.* Laws were originally written in verse. Those of Solon were cut on tablets of wood. Brasen plates were afterwards employed both among the Greeks and Romans.

402—406. 402. *Mares animos.* "Manly spirits."—403. *Dictae per carmina sortes.* The oracles here spoken of, remarks Hurd, are such as respect not *private persons*, (whom a natural curiosity, quickened by anxious superstition, has ever prompted to pry into their future fortunes.) but *entire communities*; and for these there was little place, till ambition had inspired great and eventful designs, and, by involving the fate of nations, had rendered the knowledge of futurity *important*. Hence, in marking the progress of ancient poesy, Horace judiciously postpones *oracles* to the *celebration* of martial *prowess*, as being that which gave the principal *éclat* to them. This species of poetry then is rightly placed; though it be true, as the commentators have objected, that oracles were much more ancient than Homer and the Trojan war.—404. *Et vitae monstrata via est*; alluding to the productions of Hesiod, Theognis, and other poets, which, abounding in moral precepts, are elegantly said to lay open or discover the *road of life*.—405. *Tentata.* "Was sought."—*Ludusque repertus, et longorum operum finis.* "Sports were also introduced, and festive relaxation after long-continued toil;" alluding particularly to exhibitions of a scenic nature, the rude commencement of the drama. These *ludi* were the *finis longorum operum*, and succeeded to the labours of harvest.—406. *Ne forte pudori sit tibi Musa*, &c. "Let not then the Muse, the mistress of the lyre, and Apollo, the god of song, haply bring the blush to thy cheeks;" *i. e.* blush not therefore, Piso, to make court to Apollo and the Muse.

408—417. 408. *Natura fieret laudabile carmen*, &c. In writing precepts for poetry to *young persons*, this question could not be forgotten. Horace, therefore, to prevent the Pisos falling into a fatal error, by too

Quaesitum est. Ego nec studium sine divite vena,
Nec rude quid possit video ingenium: alterius sic
Altera poscit opem res, et conjurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit Venere et vino. Qui Pythia cantat
Tibicen, didicit prius, extimuitque magistrum.
Nec satis est dixisse : *Ego mira poëmata pango :*
Occupet extremum scabies ; mihi turpe relinqui est,
Et, quod non didici, sane nescire fateri.
Ut praeco, ad merces turbam qui cogit emendas,

much confidence in their genius, asserts most decidedly, that Nature and Art must both conspire to form a poet.—410. *Rude ;* equivalent to *incultum.*—411. *Et conjurat amice.* "And conspires amicably to the same end."—412. *Qui studet optatam,* &c. The connexion in the train of ideas is as follows : As the athlete, who aims at the prize, is compelled to undergo a long and rigorous training ; and as the musician, who performs at the Pythian solemnities, has attained to excellence in his art by the strict discipline of instruction, so must he, who seeks for the name and the honour of a poet, undergo a long and rigorous course of preparatory toil and exercise.—413. *Puer.* "From early life." The rigorous training of the ancient athletæ is well known.—414. *Pythia.* "The Pythian strains ;" supply *cantica.* The allusion is to the musical contests which took place at the celebration of the Pythian games.—416. *Nec satis est dixisse,* &c. Horace is thought to have here had in view some ridiculous pretender of the day, whose only claim to the title of poet rested upon his own commendations of himself.—417. *Occupet extremum scabies.* "Plague take the hindmost ;" a proverbial form of expression, borrowed from the sports of the young.

419—425. 419. *Ut praeco, ad merces,* &c. The *præcones* were employed for various purposes, and, among others, for giving notice of sales by auction. As regards the connexion in the train of ideas, compare the remarks of Hurd. "But there is one thing still wanting. The poet may be excellently formed by nature, and accomplished by art ; but will his own judgment be a sufficient guide, without assistance from others ? Will not the partiality of an author for his own works sometimes prevail over the united force of rules and genius, unless he call in a fairer and less interested guide ? Doubtless it will ; and therefore the poet, with the utmost propriety, adds, (from line 419 to 450,) as a necessary part of his instructive monitions, some directions concerning the choice of a prudent and sincere friend, whose unbiassed sense might at all times correct the prejudices, indiscretions, and oversights of the author. And to impress this necessary care with greater force on the individual whom he addresses, he closes the whole with showing the dreadful consequences of being imposed upon in so nice an affair; representing, in all the strength of colouring, the picture of a bad poet, infatuated to a degree of madness by a fond conceit of his own works,

Assentatores jubet ad lucrum ire poëta
Dives agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit,
Et spondere levi pro paupere, et eripere atris
Litibus implicitum, mirabor si sciet inter-
Noscere mendacem verumque beatus amicum.
Tu seu donaris, seu quid donare voles cui;
Nolito ad versus tibi factos ducere plenum
Laetitiae; clamabit enim, *Pulchre! bene! recte!*
Pallescet super his; etiam stillabit amicis
Ex oculis rorem; saliet, tundet pede terram.
Ut, quae conductae plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo; sic
Derisor vero plus laudatore movetur.

and exposed thereby, (so important had been the service of timely advice,) to the contempt and scorn of the public."—420. *Assentatores jubet ad lucrum ire poëta*, &c. Supply *sic*, or *ita*, before *assentatores*. Faithful friends, as has already been stated in the preceding note, are necessary in order to apprise poets of their errors. Such friends, however, are difficult to be obtained by rich and powerful bards. Horace very justly compares a wealthy poet to a public crier: the latter brings crowds together to buy up what is exposed for sale; the former is sure to collect around him a set of base and venal flatterers. And if he is one who gives good entertainments, and whose purse is open to the needy and unfortunate, then farewell to any means, on his part, of telling a true friend from a false one.—422. *Unctum qui recte ponere possit.* "Who can entertain a guest well;" *i. e.* who can give a good entertainment. *Ponere* refers literally to the disposing of the guests on the couches in the banqueting room. *Unctum* is equivalent here to *convivam*, and alludes to the custom of perfuming before lying down to an entertainment.—423. *Et spondēre levi pro paupere.* "And become security for a poor man who has little credit of his own."—*Atris.* "Vexatious;" equivalent to *misere vexantibus.*—425. *Beatus.* "Our wealthy bard."

426—432. 426. *Donaris;* for *donaveris.* The poet advises the elder Piso never to read his verses to a person on whom he has bestowed any present, or who expects to receive one from him. A venal friend cannot be a good critic: he will not speak his mind freely to his patron, but, like a corrupt judge, will betray truth and justice for the sake of interest.—429. *Super his;* equivalent to *insuper*, or *præterea.*—*Etiam stillabit amicis ex oculis rorem.* "He will even cause the dew to fall drop by drop from his friendly eyes." *Rorem* is here put for *lacrimas* by a pleasing figure.—431. *Ut, quae conductae plorant in funere.* "As the mourning-women, who, being hired, lament at funerals;" *i. e.* who are hired to lament at funerals. These were the *præficæ,* who were hired to sing the funeral-song, or the praises of the deceased, and to lament their departure.—432. *Dolentibus ex animo.*

Reges dicuntur multis urguere culullis,
Et torquere mero, quem perspexisse laborant,
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quintilio si quid recitares, *Corrige sodes*
Hoc, aiebat, *et hoc.* Melius te posse negares,
Bis terque expertum frustra, delere jubebat,
Et male tornatos incudi reddere versus.
Si defendere delictum, quam vertere, malles,
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes,
Culpabit duros, incomtis allinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit;
Fiet Aristarchus; non dicet; *Cur ego amicum*
Offendam in nugis? Hae nugae seria ducent

"Than those who grieve from their hearts;" *i. e.* who sincerely grieve. —*Sic derisor vero plus laudatore movetur.* "So the flatterer, who laughs at us in his sleeve, is, to all appearance, more wrought upon than he who praises in sincerity."

435—451. 435. *Et torquere mero.* "And to put to the rack with wine." A bold and beautiful expression. Wine racks the heart, and draws forth all its hidden feelings, as the torture racks the frame of the sufferer, and forces from him the secret of his breast.—437. *Animi sub vulpe latentes.* "Minds lying hid beneath the fox's skin;" alluding to deceitful and crafty flatterers.—438. *Quintilio.* Quintilius Varus, to whom Horace addressed the 18th ode of the first book, and whose death he laments in the 24th ode of the same.—*Sodes.* Consult note on Sat. I. ix. 41.—439. *Negares.* Supply *si.*—441. *Male tornatos versus.* "Thy badly-polished verses."—444. *Sine rivali.* The man who does what others are not willing to imitate, may well be said to be without a rival.—445. *Vir bonus et prudens versus reprehendet inertes,* &c. It particularly suited Horace's purpose to paint the severe and rigid judge of composition.—446. *Incomtis allinet atrum,* &c. "To those that are badly wrought he will affix a black mark, by drawing his pen across them."—447. *Calamo.* Consult note on Sat. II. iii. 7.—450. *Aristarchus.* A celebrated grammarian of antiquity, famed for his critical power, and for his impartiality as a judge of literary merit: Hence every severe critic was styled an Aristarchus.—451. *Hae nugae seria ducent in mala,* &c. "These trifles will involve in serious mischief the man who has once been made the sport of the flatterer, and has met with a cold reception from the world."

In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urguet,
Aut fanaticus error, et iracunda Diana,
Vesanum tetigisse timent fugiuntque poëtam,
Qui sapiunt; agitant pueri, incautique sequuntur.
Hic dum sublimis versus ructatur, et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve, licet, *Succurrite*, longum
Clamet, *Io cives!* ne sit, qui tollere curet.
Si curet quis opem ferre, et demittere funem,
Quî scis, an prudens huc se projecerit, atque
Servari nolit? dicam, Siculique poëtae
Narrabo interitum. Deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam
Insiluit. Sit jus liceatque perire poëtis.
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit; nec, si retractus erit, jam
Fiet homo, et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet; utrum

453—471. 453. *Ut mala quem scabies*, &c. The order of construction is as follows: *Qui sapiunt* eum, *timent tetigisse fugiuntque vesanum poëtam, ut* illum *quem mala scabies*, &c. *Mala scabies.* "A leprosy." —*Morbus regius.* "The jaundice." So called because the patient must live delicately, and like a king or wealthy person.—456. *Agitant.* "Worry him."—457. *Sublimis.* "With head erect."—459. *Longum.* "In lengthened tone."—462. *Prudens.* "Of his own accord."—465. *Empedocles.* The story about Empedocles is rejected as fictitious by Strabo and other writers.—*Frigidus.* "In cold blood;" *i. e.* deliberately. Horace, by playing on the words *ardentem frigidus,* would show, remarks Francis, that he did not believe the story, and told it as one of the traditions which poets may use without being obliged to vouch for the truth of them. The pleasantry continues when he says, it is murder to hinder a poet from killing himself.—467. *Idem facit occidenti.* "Does the same thing with one that kills him;" *i. e.* does the same as kill him. *Occidenti* is put by a Græcism for *cum occidente,* or, more elegantly, *ac occidens.*—468. *Nec semel hoc fecit.* "Neither is it the first time that he has acted thus;" *i. e.* he has done this before, and will do it again.—469. *Homo.* "A reasonable being;" *i. e.* a person of sane mind.—470. *Cur versus factitet.* "Why he is all the time making verses."—*Utrum minxerit in patrios cineres.* "Whether he has defiled his father's ashes." The dead and their graves were ever held sacred and inviolable among all nations, especially those of near relations. The meaning then of the whole clause will be this: Whether he has been visited with madness from heaven for some great enormity,

Minxerit in patrios cineres, an triste bidental
Moverit incestus: certe furit, ac velut ursus
Objectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus:
Quem vero arripuit, tenet, occīditque legendo,
Non missura cutem, nisi plena cruoris, hirudo.

or not, one thing at least is certain, that he is quite beside himself, and perfectly insane.—471. *An triste bidental moverit incestus.* "Or with unhallowed hands has disturbed some sad bidental." The *bidental* was a place that had been struck with lightning, and afterwards expiated by the erection of an altar and the sacrifice of sheep, *hostiis bidentibus;* from which last circumstance it took its name. The removal or disturbance of this sacred monument was deemed sacrilege, and the very attempt a supposed judgment from heaven, as a punishment for some heavy crime.

EXCURSUS.

HISTORY OF THE GREEK DRAMA.

For the origin of the Grecian Drama we must go back to the annual festivals, which, from very remote times, the village communities were wont to celebrate at the conclusion of harvest and vintage. (Aristot. *Eth. Nic.* 9. 9.—Horat. *Epist.* 1. 139. *seqq.*) On these occasions the peasantry enjoyed periodic relaxation from their labours, and offered grateful sacrifices to their gods. Among these gods Bacchus was a chief object of veneration, as the inventor of wine, and the joint patron, with Ceres, of agriculture. He appears also to have been typical of the first generating principle. (*Museum Criticum*, vol. ii. p. 70.) At these meetings, that fondness for poetry and poetic recitation, ever peculiarly strong among the Greeks, combined with their keen relish for joke and raillery, naturally introduced two kinds of extemporaneous effusions: the one ὑψηλὸν καὶ ἐγκωμιαστικόν, consisted of hymns addressed immediately to Bacchus; the other, γελοιότερον καὶ ἰαμβίζον, was the offspring of wit and wine, ludicrous and satirical, interspersed with mutual jest and sarcasm. (Compare Epist. ii. i. 146.) The loftier and more poetical song was afterwards called διθύραμβος; (*Mus. Crit.* vol. ii. p. 70. *seqq.*) a term probably derived from some ancient title of Bacchus; as the Pæan took its name from Παιάν, an early appellation of Apollo. From these rude compositions sprang the splendid Drama of the Greeks: the Dithyramb gave birth to Tragedy, the other to Comedy. (Compare Aristotle, *Poet.* iv. 14.) In ascribing the origin of the Drama to these simple choruses, all scholars seem to agree. With respect to its subsequent progress and developement, down to the time of Æschylus, considerable difference of opinion exists; as might reasonably be expected on a subject known only from a few obscure notices scattered throughout the extant works of the ancients, and those notices frequently varying and contradictory. After a careful collation of the several classic passages bearing on the question, and an examination of what has been advanced by modern critics, the following account seems to come nearest the truth, as being consistent and probable. (*Theatre of the Greeks*, 2d. ed. p. 101. *seqq.*) In the first rise of the Bacchic festivals, the peasants themselves used promiscuously to pour forth their own unpolished and extemporaneous strains. Afterwards, the more skilful performers were selected and formed into a chorus, which, with the accompaniment of the pipe, sang verses precomposed by the Dithyrambic poets. These poets at the outset were, like the chorus, simple peasants, distinguished above their fellow-labourers by their natural and uncultivated talent for versifying; who, against these festive occasions, used to provide the chorus with a hymn. They in time became a numerous and peculiar body. Emulation was excited, contests between the choruses of neighbouring districts speedily arose, and an ox was assigned as the prize of superior skill. (Pindar, *Ol.*

13. 24. *seqq*. Compare the scholiast, *ad loc.*) The Dithyrambic chorus was also called Cyclian, (Κύκλιος,) from their dancing in a ring round the altar of Bacchus whilst they sung the hymn. (Bentley, *Phal.* p. 80. —*Schol. Pindar, Ol.* 13, 26.—*Schol. Æschin.* vol. iii. p. 722. ed. Reiske.) This exhibition never suffered any material change, but always formed an important part of the Dionysian festival, and was performed by a chorus of fifty men. (Simonides, *Epigr.* 76.) In later ages, when a regular theatre was erected, a portion of it, called the *ὀρχήστρα*, or dancing-space, was set apart for the performance of the song and dance, round the Θυμέλη or altar. (*Mus. Crit.* vol. ii. p. 74.)

The next advance in the developement of the Drama was the invention of the *Satyric* chorus. (Schneider, *de Orig. Trag.* p. 7. *seqq.*) At what period and by whom this chorus was introduced, are points of utter uncertainty. Wine and merriment probably first suggested the idea of imitating, in frolic, the supposed appearance of the Satyrs, by fixing horns on the head, and covering the body with a goat's skin. The manners of these sportive beings would, of course, be adopted along with the guise, while jest and sarcasm were bandied about. Be this as it may, a chorus of Satyrs was by some means formed, and thenceforth became an established accompaniment of the Bacchic festival. It is now that we first discover something of a dramatic nature. The singers of the dithyramb were mere choristers; they assumed no character, and exhibited no imitation. The performers in the new chorus had a part to sustain: they were to appear as Satyrs, and represent the character of those gamesome deities. Hence the duties of this chorus were two-fold: As personating the attendants of Bacchus, and in conformity with the custom at his festivals, they sung the praises of the god; and next they poured forth their ludicrous effusions, which, to a certain degree, were of a dramatic nature, but uttered without system or order, just as the ideas suggested themselves to each performer. These *αὐτοσχεδιάσματα* were accompanied with dancing, gesticulation, and grimace; and the whole bore a closer resemblance to a wild kind of ballet than any other modern performance. This rude species of Drama was afterwards called *τραγῳδία*, (*i. e. τράγου ᾠδή*,) either from the goat-skin dress of the performers, or what is more probable, from the goat which was assigned as the prize to the cleverest wit and nimblest dancer in the chorus.

Thespis, a native of Icaria, an Athenian village, was the author of the third stage in the progress of the Drama, by adding an actor distinct from the chorus. When the performers, after singing the Bacchic hymn, were beginning to flag in the extemporal bursts of Satyric jest and gambol which succeeded, Thespis himself used to come forward, and from an elevated stand exhibit, in gesticulated narration, some mythological story. When this was ended, the chorus again commenced their performance. (Diog. Laert. *Vit. Plat.* 66.) These dramatic recitations encroached upon the extemporal exhibitions of the chorus, and finally occupied their place. Besides the addition of an actor, Thespis first gave the character of a distinct profession to this species of entertainment. He organized a regular chorus, which he assiduously trained in all the niceties of the art, but especially in dancing. (Athenæus, i. 22.—Aristoph. *Vesp.* 1470.) With this band of performers he is said to have strolled about from village to village, directing his route by the succession of the several local festivals, and

exhibiting his novel invention upon the waggon, which conveyed the members and apparatus of his *corps dramatique*. Thespis is generally considered to have been the inventor of the Drama. Of Tragedy, however, properly so called, he does not appear to have had any idea. The dramatic recitations which he introduced, were probably confined to Bacchus and his adventures; and the whole performance was little elevated above the levity of the Satyric extemporalia, which these monologues had superseded.

Up to this period, the performance called *τραγῳδία* had more the semblance of Comedy than of its own subsequent and perfect form. The honour of introducing Tragedy, in its later acceptation, was reserved for Phrynicus, a scholar of Thespis, who began to exhibit B. C. 511, the year before the expulsion of the Pisistratidæ. Phrynicus dropped the light and ludicrous cast of the original Drama, and, dismissing Bacchus and the Satyrs, formed his plays from the more grave and elevated events recorded in the mythology and history of the country. (Plutarch, *Symp. Quaest.* 1. 1.) The change thus produced in the tone of the Drama constitutes its *fourth* form. Much, however, yet remained to be done. The choral odes, with the accompanying dances, still composed the principal part of the performance; and the loose disjointed monologues of the single actor, were far removed from that unity of plot and connexion of dialogue which subsequent improvements produced.

The *fifth* form of tragedy owed its origin to Æschylus. He added a second actor to the locutor of Thespis and Phrynicus, and thus introduced the *dialogue*. He abridged the immoderate length of the choral odes, making them subservient to the main interest of the plot, and expanded the short episodes into scenes of competent extent. To these improvements in the economy of the Drama he added the decorations of art in its exhibition. A regular stage, (Vitruv. *præf. libr.* 7,) with appropriate scenery was erected; the performers were furnished with becoming dresses, and raised to the stature of the heroes represented by the thick-soled cothurnus; whilst the face was brought to the heroic cast by a mask of proportionate size and strongly marked character, which was also so contrived as to give power and distinctness to the voice. He paid great attention to the choral dances, and invented several figure dances himself. Among his other improvements is mentioned the introduction of a practice, which subsequently became established as a fixed and essential rule, the removal of all deeds of bloodshed and murder from public view. In short, so many and so important were the alterations and additions of Æschylus, that he was considered by the Athenians as the Father of Tragedy. (Philost. *Vit. Apoll.* 6. 11.) To Æschylus succeeded Sophocles, who put the finishing hand to the improvement of the Drama. He shortened the choral songs in proportion to the dialogue, improved the rhythm, introduced a third actor, a more laboured complication of the plot, a greater multiplicity of incidents, and a more complete unfolding of them: a more steady method of dwelling on all the points of an action, and of bringing out the more decisive ones with greater stage-effect.

INDEX

OF

PROPER NAMES.

Carm. denotes the Odes, and *Serm.* the Satires. The other abbreviations need no explanation.

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FINIS.

Forte sacer Fauno foliis oleaster amaris
Hic steterat, nautis olim venerabile lignum.
Servati ex undis ubi figere dona solebant
Laurenti divo et votas suspendere vestes.
Æn. xii. 766.

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Melpomene. Tragedy.
Euterpe. Lyric.
Terpsichore. Choral Dance and song.
Thalia. Comedy.
Clio - History
Calliope - Epic
Polyhymnia: Sublime hymn.
Erato - Amatory.
Urania: Astronomy.